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HANDBOOK OF THE ANTIQUITIES
IN THE
NAPLES MUSEUM
ACCORDING TO
THE NEW ARRANGEMENT

WITH THREE PLANS AND HISTORICAL SKETCH OF THE BUILDING AND
AN APPENDIX RELATIVE TO POMPEII AND
HERCULANEUM.

4079-333

The original work by

DOMENICO MONACO

CURATOR OF THE ANTIQUITY MUSEUMS

*Author of the illustrated book entitled "Specimens from
the Naples Museum"*

ENGLISH EDITOR:

E. NEVILLE-ROLFE ESQ. B.A.

H. B. M. CONSUL GENERAL

Author of "Pompeii Popular and Practical" and other works

13th EDITION.

NAPLES
Santa Maria ai Lanzati a Foria, 24
1907.

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3492

J. CHIURAZZI ET FILS

Large Artistic Foundry

STUDIO OF SCULPTURE

R. ALBERGO DEI POVERI

EXHIBITION OF FINE ARTS

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Via Chiatamone (*opposite Cook's Office*)

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(*the only one at Naples*)

PERMANENT EXHIBITION

Galleria Principe di Napoli

(*First floor — lift*)

NAPLES

HANDBOOK OF THE ANTIQUITIES
IN THE
NAPLES MUSEUM



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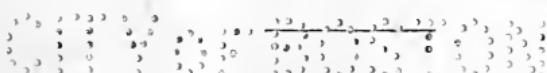
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Est. of
Henry W. Haynes
July 1, 1912



Stab. Tip. LANCIANO E VERALDI

OPINIONS OF THE PRESS

THE ATHENÆUM, AUG. 25, 1883.

« I BEG however, at this season of the year, when people are beginning to spread over the Continent to recommend « A Complete Handbook » (and the best handbook we have ever had) « of the National Museum of Naples « The original work is by the Curator of the Museum; but an English edition, which has rapidly run through three editions, has been prepared by Mr. E. Neville-Rolfe. B. A. With Mr. Rolfe it has been purely a labour of love. He spent the whole of last summer in Naples in order to complete it, and the additions and explanations he has given are so clear and useful that with this book in his hand, the English reader may wander over the Museum alone, without the necessity of consulting anyone on the spot. » H. W.

« This new Guide is the best ever published on the subject. » — *American Register*.

« Mr. Rolfe's excellent handbook » — *Daily Telegraph*.

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P R E F A C E

HAVING been much encouraged by the success that has attended the several editions of the Handbook, I have decided, on account especially of the re-arrangement of the Museum, to bring out a new edition, which should give more ample assistance to the student without being too scientific for the use of the tourist. In this work I have been cordially assisted by E. Neville Rolfe, Esq. M. V. O. H. B. M. Consul-General in Naples, who, for the benefit of his fellow-countrymen, has kindly assisted me, and whose varied reading and indefatigable perseverance have added very materially to the value of the Handbook.

My own long services as Curator of the Museum have enabled me to secure a degree of accuracy which may, I hope, claim the sympathy of the public.

DOMENICO MONACO

March 1907, Naples.

REGULATIONS

THE Museum is open to the public.

WINTER SEASON.

From 10 A. M. to 4 P. M. on week-days, from November 1st to April 30th.

SUMMER SEASON

From 9 A. M. to 3 P. M. from May 1st to October 31th.
Entrance, 1 franc; children half-price.
Free on Sundays from 9 to 1.

THE MUSEUM IS CLOSED ON THE FOLLOWING DAYS:—

- | | |
|--|--|
| January | 1st,—New Years' Day. |
| January | 6th,—The Epiphany. |
| January | 8th,—The Queen's Birthday. |
| Movable feasts | —Easter Day. |
| — | —Ascension Day. |
| — | —The Festival of Corpus-Christi. |
| The first Sunday in June (National statute holiday). | |
| June | 29,—Feast of SS. Peter and Paul. |
| August | 15th,—The Assumption. |
| September | 8th,—The Nativity of the Virgin. |
| September | 19th,—Feast of St. Januarius, Patron of Naples. |
| September | 20th,—The entry of the Italian troops into Rome. |
| November | 1st,—All Saints' Day. |
| November | 11th,—The King's Birthday. |
| November | 20th,—The Queen Dowager's Birthday. |
| December | 8th,—The Immaculate Conception. |
| December | 25th,—Christmas-Day. |

HISTORICAL SKETCH.

THE building which is now known as the Naples Museum was erected to order of the Viceroy Duke D'Ossuni by Cavaliere Fontana. It was originally intended for a stable, and was begun in 1586. The water supply proving insufficient, the building was left unfinished until 1610.

The Viceroy Pietro de Castro, Count of Lemos then assigned it to the University, adapted it to this purpose, and formally inaugurated it on the 14th of June, 1616, after which time it was known as the *Regi Studii*.

After the earthquake of 1688, it was used by the Law Courts, and during the revolution of 1701 it was turned into a barrack.

In 1767 it was again used for educational purposes.

In 1790 Ferdinand IV, desiring to transform it into an Archaeological Museum, commissioned the architects Fuga and Schiantarelli to build the upper story and the principal staircase, a work which was completed by Maresca and Bonucci. It was then he transported to it all the specimens now in the upper story, and others from the excavations at Pompeii, Herculaneum, and Stabiæ, as well as antiquities from the Museum at Capodimonte, which had been collected in

the main by the Farnese Pope Paul III, and inherited by Elizabeth, second wife of Philip V of Spain, the last representative of the Farnese Family, and mother of Charles III *de Bourbon*.

The Bourbons of Naples enriched this magnificent store of antiquities by purchases, and the addition of such collections as those of Noja. Albani, Vivenzio, Arditi, Poli, &c. They also declared the Museum to be their private property, independently of the Crown, and gave it the name of the *Real Museo Borbonico*.

General Garibaldi, when Dictator in 1860 proclaimed the Museum and the territory devoted to excavation to be the property of the Nation, and increased the annual subvention in order that the works at Pompeii might be more actively prosecuted.

Lastly, Victor Emmanuel II reorganised the National Museum, and included in it the Cumæan Collection of the Count of Syracuse presented by Prince Carignano of Savoy, the Palatina engravings, the tapestries bequeathed by the Marquis del Vasto, together with the medals and dies of the Neapolitan Royal Mint.

The Museum contains more than one hundred and twenty thousand specimens, from an inspection of which the most casual visitor may derive a clear idea of the manners and customs of the ancients, as well as of the high civilisation and luxury to which they had attained.

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The building consists of Ground-floor with Basement, Entresol, the first Story, and the Second Floor.

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NOTICE

On the ground floor is a sale-room where **catalogues**, illustrated albums, photographs, are sold at fixed and moderate prices.

THE following abbreviations are occasionally adopted:—

F. Farnese Collection.

H. Herculaneum.

P. Pompeii.

Specimens marked with an asterisk (*) are illustrated in Mr. Monaco's large work entitled « *Specimens from the Naples Museum,* » price 35 francs. See advertisement on back of cover.

Other specially remarkable specimens are marked with a dagger (†).

NATIONAL MUSEUM OF NAPLES

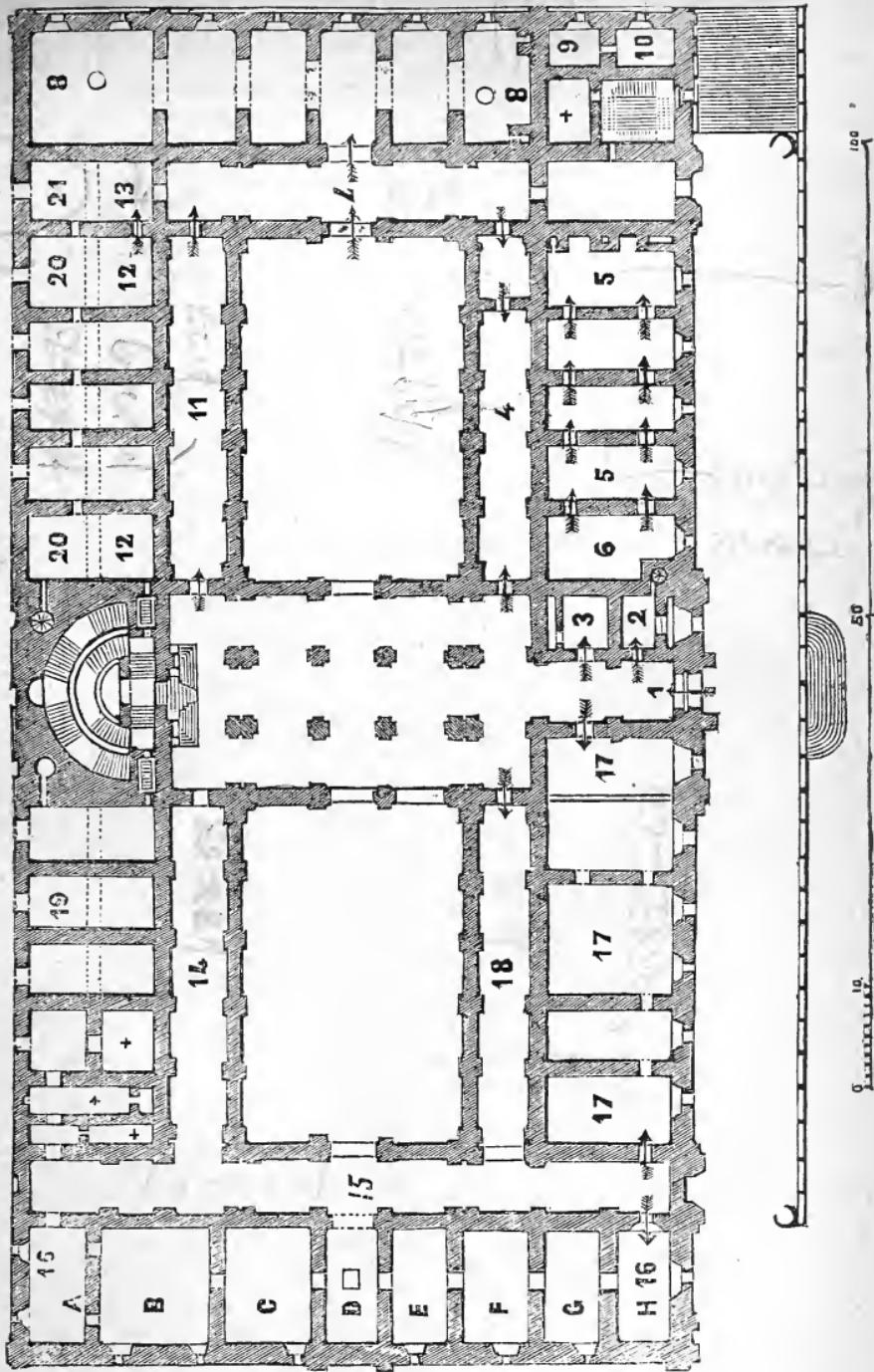
GROUND FLOOR AND ENTRESOL

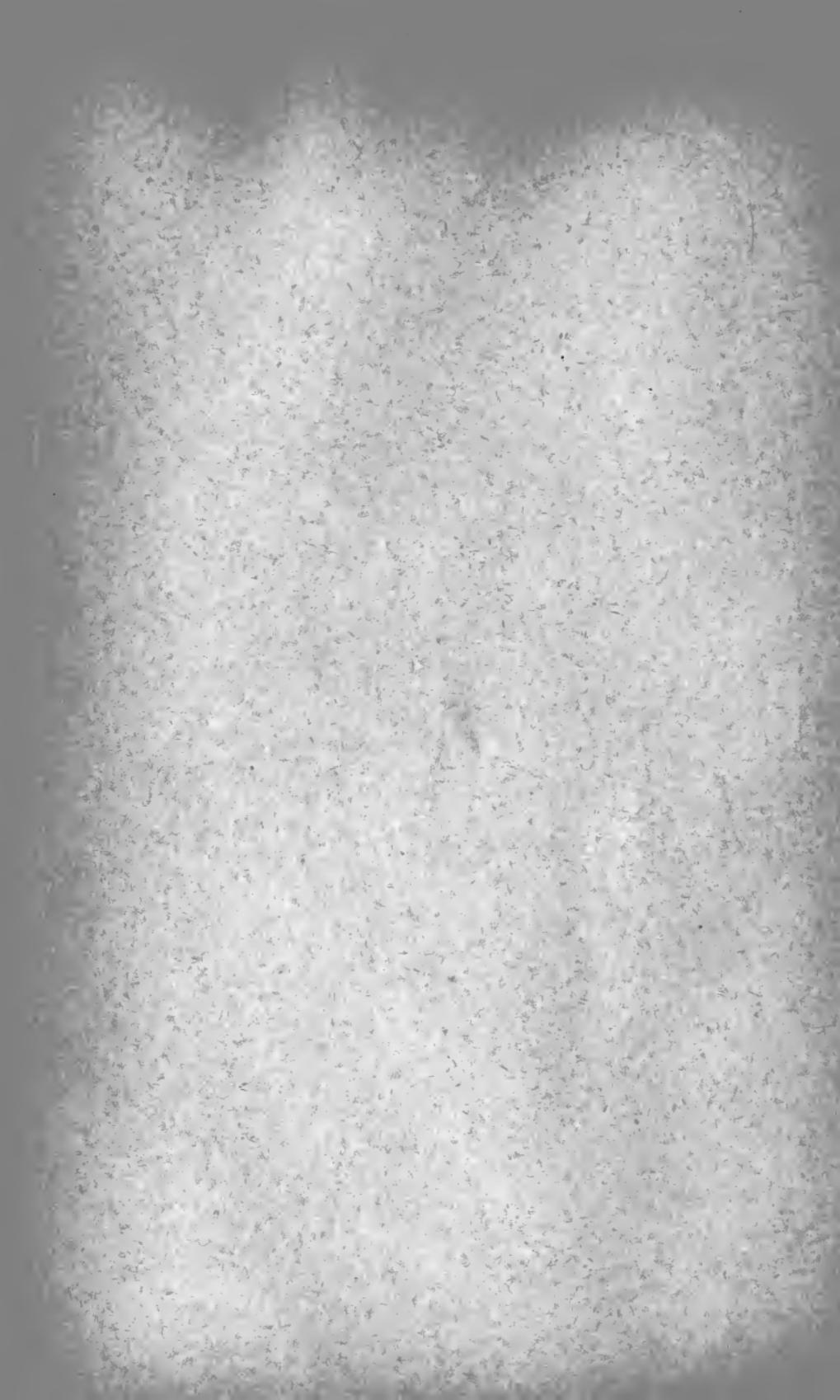
Explanation of the plan

1. Entry and Vestibule.
2. Ticket office. Sale-room.
3. Cloak room.
4. FIRST PORTICO: Marbles (archaic period).
This portico leads to
5. INNER HALLS (Hall of the Doryphorus).
At the end of these Halls;
6. Mosaics.
Returning through the first Portico we reach
7. SECOND PORTICO: (Hall of the Farnese Flora)
8. Hall of the Farnese bull and Hercules.
At the back of the Hercules is:
9. Small room. (Ex-votos of Attalus).
10. Small Room (Venus Callipyge).
Returning to the Hall of Hercules and passing
11. THIRD PORTICO. (Hall of the Ephesian Diana).
From the centre of this portico we pass to
12. INNER HALLS. (Bas-reliefs)
At the end of these rooms is a stairway leading to
13. Egyptian Monuments and Mummies.
Ascending the stairs we cross the building to the left or western side of the ground floor.
14. FIRST PORTICO. (Greek and Roman Ichonography).
Busts of Orators etc.
15. SECOND PORTICO. (Emperors, and Orators).
At the end of this portico are:
16. INNER HALLS. (a) Sundry busts, (b) Emperors (c) Hall of Titus (d) Mosaic of Darius (e) Emperors (f) bronze heads and feet(g) Hall of Apollo and Isis.
17. Large Bronzes. (Pompeian Ichonography).
Returning through these rooms we pass out by
18. THIRD PORTICO. (Large bronze statues).

ENTRESOL

19. Direction of the Museum (*on the left*).
20. (*right side*) Pompeian frescoes.
21. Reserved Cabinet.





HANDBOOK OF THE ANTIQUITIES IN THE NAPLES MUSEUM

The new arrangement of the Museum divides it into three distinct sections.

THE GROUND FLOOR CONTAINS:

Marble and Bronze Sculptures. In the Great Entrance Hall are sculptures of a Municipal character, and inscriptions chiefly from the Forums of Pompeii, Herculaneum and Rome.

The right wing of the Ground floor contains sculpture classified thus:

1. Archaic and Archaistic Art.
2. Art of the fifth century B. C.
3. Period of Praxiteles and Lysippus.
4. Ex-votos of Attalus, and the Callipyge Venus.
5. Roman Art.
6. Decorative fragments and bas-reliefs.

And in the **basement**

Egyptian Collection

The left wing of the Ground floor contains marble sculptures divided into Greek and Roman portrait busts

and statues, (Emperors, Warriors, Philosophers) and the Large Bronzes. These are unique in the World, no other Museum having ancient bronzes either in number or merit equalling those of this collection.

The first two rooms, contains bronzes from Pompeii, and in the following rooms, bronzes from Herculaneum, which comprise the wonderful bronzes found in the Villa of the *Pisoni* at Herculaneum.

THE ENTRESOL CONTAINS:

The mural paintings from Pompeii and Herculaneum and the " Reserved Cabinet ..".

THE FIRST FLOOR CONTAINS:

Food stuffs found in the excavations. The Small Bronzes, which comprise Domestic Articles of all kinds found in the excavations (these being a speciality of the Museum), and on the right side the pictures of which so few are arranged that we defer our notice of them until the arrangement of the whole collection is completed.

THE SECOND FLOOR CONTAINS:

Ancient Ivories—Terra-cotta — Ancient glass—Gold and Silver specimens—Ancient Armour — Cameos — Coins — The Italo-Greek Vases — and the Cumæan Collection.

THE GREAT HALL — VESTIBULE INTRODUCTION TO THE STATUARY

To attempt to compress a history of the art of sculpture which covers many centuries into a few lines, is to take in hand an impossible task. Its rise was very gradual, and its origin probably religious. In the earliest times a block of wood or stone was worshipped as the symbol of the divinity. Later an attempt was made to carve the human head upon the block, and the limbs followed in course of time. But it was probably many centuries before there was anything like precision of execution, or correct anatomy such as we see in the Golden Age of Greek statuary, of which Phidias and Praxiteles were the exponents. These artists conceived ideal types for the representation of the special characteristics of gods and heroes, and spoke as much to the mind of the beholder as to his eye. To understand their statues we must follow the mind of the artist and trace the idea he meant to convey. We must contrast the dignity of Hera with the gravity of Pallas, the chaste sprightliness of the maiden Artemis with the insinuating attractiveness of Aphrodite, the beauty of the young Apollo with the effeminacy of the young Dionysus, the manliness of Ares with the power of Zeus, the joviality of Silenus with the mischief of Eros,

The sculpture in the galleries before us is mainly of the Roman period and was either collected by the Farnese Pope Paul III and brought here from Rome, or found in the buried cities. Roman Art was purely imitative, and its characteristics consequently were inferior to the creative art of the Greeks. Their work however is not uninteresting to the student, and some of the Archaistic specimens which survive to us are no doubt survivals, perhaps even copies of genuine Archaic statuary.

We describe the sculptures in this hall not in arithmetical sequence, but as they are arranged.

Crossing the Vestibule we first entered, we find, on the sides.

6397 and 6377. Two statues of the Muse Euterpe with a flute and *papyrus* in the hands, and Clio? with a *papyrus*. Both in a long and finely folded tunic. (*Herc.*)

5996. A LION in marble, full of life. (*Farnese*).

CENTRE HALL OF THE VESTIBULE

MARBLE SCULPTURES

Municipal Councillors

On the right and on the left,

2400-1. Two lofty columns of *cipollino* with pseudo-archaic inscriptions, found near the tomb of *Cæcilia Metella*, in *Via Appia* at Rome and carried to the Farnese gardens in the sixteenth century.

On two pedestals by the centre arch of the Great Hall are two large statues, representing

(6122 and 6116) DACIAN KINGS, downcast at being compelled to grace a Roman triumph. (*Farnese*).

5965-66-69-70. FOUR statues of Roman Consuls. (*H.*)

On the left.

6780. A PEDESTAL in honour of Tiberius erected by the fourteen towns of Asia Minor, which he had rebuilt after an earthquake. (A. D. 17). Tac. An. ii. 13. The towns are personified which their names written below the figures—Philadelphia, Imolus, Cibyra, Myrina, Ephesos, Apollonidea etc. (*Pozzuoli*).

Opposite.

2608. Another PEDESTAL with arabesques. Inscribed: “FORTUNAE REDUCI DOMUS AUGUST. SACRUM etc.”

On the right.

6232. EUMACHIA. This pleasing statue stood at the upper end of the Exchange at Pompeii. According to the inscription on the plinth it was erected by the Fullers of Pompeii to Eumachia, daughter of Lucius, public priestess. « EUMACHIAE L. F. SACERD PUBL. FULLONES. (P.)

On the left.

6233. MARCUS HOLCONIUS RUFUS. A statue in a tunic adorned with fine bas-relief. Finely sculptured.

On the plinth is inscribed: « M. HOLCONIO M. F. RUFO TRIB. MIL. A POPUL. II VIR. DV:QUINQ. ITER. AUGUSTI CAESARIS SACERD. PATRONO COLONIAE ». *To Marcus Holconius Rufus, son of Marcus, a duumvir and magistrate for the fifth time; for the second time quinquennalis, a military Tribune elected by the people, a priest of Augustus, a chief of the Colony. (Pompeii).*

On the right.

6234. A ROMAN CONSUL holding a papyrus in his left hand. A statue. (*Pompeii*)

On the left

6235. SVEDIUS CLEMENS. A small statue. On the plinth is inscribed « EX AUCTORITATE IMP. CAESARIS VESPASIANI AUG. LOCA PUBLICA A PRIVATIS POSSESSA. SVEDIUS CLEMENS TRIBUNUS CAUSIS COGNITIS ET MENSURIS FACTIS REIPUBLICAE POMPEIANORUM RESTITUIT. » *By the authority of the Emperor Cæsar Vespasian Augustus, Svedius Clemens the Tribune having heard the causes and made the measurements restored to the Republic of Pompeii the public land which had been taken possession of by private persons. »*

On the right.

2610. Large rectangular PEDESTAL upon which are eight columns of one hundred names of the tribes; and on

the other side the names of the Consuls in whose time the monument was erected to celebrate the peace of Vespasian. Inscribed: PAGI ETERNAE DOMUS IMP. VESPASIANI CAESARIS AVG. LIBERORUMQUE EIUS. SACRUM etc.
On the left.

2609. Large PEDESTAL erected to celebrate the peace and victory of Vespasian. (*Rome*).

5983-84-87-88. Four statues of Roman Consuls. (H.)

LEFT AISLE OF THE VESTIBULE

Beginning from the entrance.

*5960. URANIA. Colossal statue. (*Pompey's Th. Rome*).

(*On the sides*). Two Roman PEDESTALS with inscriptions recording Antoninus and Aurelius. (*Minturno*).
On the wall,

From 6788 to 6791. Ornament of the door of the Exchange at Pompeii.—arabesques; birds, insects, and different reptiles admirably designed. (*Pompeii*).

5965-66-69-70. Four statues of Roman Consuls. (H.)

6866. LUSTRAL BASIN supported by three Sphinxes.

On the left.

6776. SARCOPHAGUS. Triumph of Bacchus.

6168. VICIRIA ARCHAS, the mother of Balbus, identified by the inscription found upon the plinth. "VICIRIAE. F. ARCHAD. MATRI BALBI. D. » (*Herc.*)

6244. Daughter of M. Nonius Balbus. A statue. (F.)

In the centre

*6211. MARCUS NONIUS BALBUS the elder, identified by the inscription found upon the plinth. This equestrian statue is as fine as that of his son, opposite to which it stood in the Basilica (*not the Theatre of Herculaneum*). It was found without the head and one hand, which were replaced by Canardi, and modelled

from the statue of Balbus (6167) in the right aisle of the Vestibule.

On the right.

6248. Daughter of M. Nonius Balbus. (*Herc.*)

Opposite.

6246. M. NONIUS BALBUS, the son. A statue. (*Herc.*)

6605. A SARCOPHAGUS. On the chief surface are the portraits of a man and his wife. (*Farnese*).

On the right.

6394. CLIO, the Muse of history. Statue. (*Herc.*)

On the left.

UNKNOWN. Statue. A ring on the left finger bears the *lituus*, the emblem of the Augurs. (*Herculaneum*).

6398. EUTERPE. A statue with a flute. (*Herc.*)

6870. LUSTRAL BASIN. (*Pompeii*).

5975. GENIUS of the Roman people. Colossal statue. (F.)

On the sides, two pedestals with the inscription, beginning « IMP. CAESAR DIVO HADRIANO FIL. DIVI TRAJANO etc. and DOMITIANO, etc.

RIGHT AISLE OF THE VESTIBULE

Beginning from the entrance,

5993. ALEXANDER-SEVERUS. Colossal statue. (F.)

On the sides. 3279. and 2566. Two Roman PEDESTALS with latin inscription. (*Ostia*).

6252. SULLA. A fine statue holding a *papyrus*. (P.)

In the centre.

6862. A fine TAZZA “in *rosso antico*”, supported upon a Siren whose tail is twisted round a column.

On the right.

6705. A SARCOPHAGUS representing Prometheus, having created a man, in the presence of Jupiter, Juno, Mercury and Neptune, with their attributes. (*Pozzuoli*).

6167. M. NONIUS BALBUS, the father. Statue. (*H.*).
Opposite.

6242. Daughter of M. N. Balbus. Statue. (*H.*)

In the centre

*6104. MARCUS NONIUS BALBUS, *junior*. He rides after the Greek fashion, without saddle or stirrups. This statue was in the Museum of *Portici*, and in 1799, during the riots, a cannon ball carried off the head. The fragments were collected, a cast taken, and the head as now seen was modelled by *Brunelli*. It is probably the finest marble horse of antiquity. (*Herc*).

On the right.

6240. CHASTITY. A statue finely veiled. (*F.*)

Opposite:

6249. Daugther of Balbus. A statue. (*Herculaneum*).

On the right.

111070. SARCOPHAGUS representing Diana and Endymion found at *Sant'Antimo*, near Naples, where it was used as a water-trough. Roman sculpture.

6212. and 6083. Two statues of PRIESTESSES holding a small perfume vase. (*Pompeii*).

6047 and 6250. (*Opposite*). Two Roman ladies beautifully draped. Statues. (*Herculaneum*).

(*In the centre.*) Lustral basin in *paonazzetto* marble.

5978. FLORA. A colossal statue gracefully draped. (*F.*)

On the sides. Two Roman pedestals with inscriptions.

On the staircase

5976-77. The OCEAN and the NILE. Two seated statues. (*Farnese*).

6267. JUPITER. A colossal demi-figure found in the sixteenth century by the vice-roy Pietro d'Aragona in a niche in the temple at Cumae. Greek sculpture.

GROUND FLOOR — EAST WING

MARBLE SCULPTURES

FIRST PORTICO

(Archaic Sculptures)

We describe the sculptures in this gallery not in arithmetical sequence, but as they are arranged.

6556. A MAN with his dog. An Archaic sculpture from Asia Minor. (*Farnese*).

6256-7-8. APOLLO. Three busts. (*Pomp?ii*)

*6007. PALLAS. An archaic statue considered one of the finest extant. She wears a helmet adorned with a fierce gryphon, like that of her statue in the Parthenon. (*Herculaneum*.)

In the centre

6009-10. HARMODIUS and ARISTOGEITON. Two celebrated friends who delivered Athens from the tyranny of the Pisistratidae (b. c. 510). They are represented in the act of killing the tyrant Hipparchus. Archaic sculptures. (*Farnese*).

6416. THE FARNESE GLADIATOR. A statue in true Grecian style. Faint with agony, his trembling knees hardly support him. He has received his death-wound in the heart, and staggers under it. The half-open lips show the difficulty with which he draws his little remaining breath and the eyes bespeak the depth of his agony. This statue seems as if the unfortunate victim were about to fall at our feet. (*Farnese*).

6006. ORESTES and ELECTRA. A group remarkable for its style, the simplicity of its attitude, and the likeness between brother and sister. Electra is instigating Orestes to murder Clytemnestra. Greek sculpture of the earliest times. (*Herculaneum*).

On the right.

*6008. ARTEMIS. A small statue showing traces of gilding. The recent discoveries at Athens render it certain that this a genuinely Archaic statue, though many excellent writers treat it as a pseudo-archaic work of Roman times. (*Torre Annunziata, near Pompeii*).

6408. A gladiator. A statue. (*Farnese*).

109621. UNKNOWN female bust with remarkable headdress. (*Pompeii*).

6373. INDIAN BACCHUS. A term. (*Farnese*).

6324. INDIAN BACCHUS. A term. (*Stabiae*).

Returning in the centre of this Portico we reach in the

INNER HALLS

FIRST HALL

Round the room,

6282 and 6322. (*On two pedestals*). Two fine heads of Pallas. (*Herc.*)

On the window.

... Female statue without head beautifully draped.

5997 and 5998. Two female statues with scent bottles (*unguentarium*) in their hands.

SECOND HALL (Left Side)

In this hall are marble objects of the first importance in account of their antiquity. They were found at the ancient town of Locris. Observe:

In the centre

... Two DIOSCURI on horseback in terra-cotta. Found in the temple of Castor and Pollux at Locris.

In two cases supported on Griffins in the Pompeian style are, statuettes, heads, terra-cotta objects and some Corinthian vases. (*Locris*).

Fine Corinthian column from Locris.

THIRD HALL

Hall of Athena

On a pillar of the room.

6727. ORPHEUS, EURYDICE, and MERCURY. (Names in Greek). Orpheus turning his head to bid farewell to Eurydice, whilst Mercury, conductor of souls, commands them to separate. The expression of Eurydice is charming. Bas-relief of Greek period. (*Noja Collection*).

On the left.

6121. A PRIESTESS. A statue. (*Herc.*)

131209. DIOSCURUS. A colossal statue in Greek marble. The figure is nude with right foot resting ~~on~~ a horse's head. He wears a conical cap and a chlamys which falls from his left shoulder to his left forearm. In his left hand he holds the *parazonium*, and in the right remains of reius may be seen. (*Baia, near Cumæ*.)

6396. A PRIESTESS. Statue. (*Herc.*)

6261. APOLLO seated on the Omphalos. (*Herc.*)

6393. Fine head of Apollo.

On a column in the centre.

6369. VENUS, or an ideal head. (*Herc.*)

6024. MINERVE (*Athena Parthenas*), by the original of Phidias. A fine statue wearing a double mantle. The helmet adorned with two Pegasi and a Sphinx. (*H.*)

6395. EUTERPE. A statue with a broken flute. (*H.*)

Opposite.

(*In the window*) 6303-4. PALLAS. Busts. (*H.*)

6123. A PRIESTESS. A statue. (*P.*)

Returning through the third and fourth Hall we reach the

FOURTH HALL (Polycletus works)

HALL OF DORYPHORUS and OF THE HEAD OF HERA

(Next to the hall of the Mosaics)

In the centre, on a column in cipollino marble.

6005. HERA, or JUNO. This archaic bust is accepted as the best embodiment of the earnestness dignity and grace that characterized the celebrated Hera of Argos, Polycletus best work. (*Farnese*).

On the right.

6107. A PRIESTESS. A small statue.

On the sides.

... Two female terms.

On the left wall.

6715. PEDESTALS representing three Caryatids. At the foot of a tree is seated a woman clad in the Dorian fashion, leaning on her right arm; and in evident grief. On each side is a Cariatid wearing a tunic. Altorilievo of Greek period. (*Avellino*).

On the right wall, opposite.

6725. Seven girls hand-in-hand in bas-relief, with their names engraved below in greek ΕΥΦΡΟΣΥΝΗ, ΑΓΔΑΙΗ, ΘΑΔΙΗ, the three Graces; and ΙΣΜΕΝΗ, ΚΙΚΑΙΘ, ΕΡΑΝΝΟ the nymphs following the Graces, and ΤΕΛΟΝΝΗΣΟΣ, the last being probably the place where this relief was executed.

6011. DORYPHORUS, or picked lancer from the body-guard of the king of Persia. Archaic statue. (*H.*)

6412. Hermes of DORYPHORUS BY POLYCLETUS, a celebrated statuary of Sicyon, b. c. 232. He was reckoned by the ancients superior to Phidias. A Term. *P.*

6164. AGATHOCLES? Bust. (*Farnese?*).

At the further end of the hall we find the

MOSAICS

Mosaic pavement was first introduced into Italy by Sulla about B. C. 80, and he ordered the floor of the Temple of Fortune at Proeneste to be made of mosaic.

In the centre (on the floor)

..... STRENGTH CONQUERED BY LOVE. A magnificent mosaic of a lion chained to a rock, with two Cupids.

deriding him. On each side, a woman seated. The border is an elaborate cable pattern in several colours. (*House of the Centaur, Pompeii*).

To the left of the window,

9977. FAUN and BACCHANTE dancing. Yellow and black marble. (*Pompeii*).

9978. SKELETON with a vase in each hand. (*H.*)

9979. SPIRITED BACCHIC SACRIFICE inlaid in marble.

109679. A comic mask. (*P.*)

*9980. A FRANCOLIN PARTRIDGE stealing a jewel from an open basket. (*P.*)

9981. HARPY, represented from the waist upwards as a woman with wings; her legs are those of a bird. She carries a vase in her right hand, and with her left steadies a basket which she carries on her head. A Cupid carrying a cup flies after her, and she is preceded by a bird flying towards a tree. (*F.*)

109982. ALLEGORY OF HUMAN LIFE, found in the *tapis* of the House of the Tanners at Pompeii. The square placed in the form of the letter A indicates the Greek "alpha," the beginning of all things, as in Rev. i ll.

This is supported by a spear and purple drapery to signify youth on the one side, and a staff and wallet to indicate age on the other; while the skull represents death, the butterfly the soul, and the wheel the changes and chances of human life. (*Pompeii*).

*9982. AFTER THE COCK-FIGHT. In the centre of this mosaic are two game-cocks, one bleeding and vanquished, the other victorious. The owner of the vanquished bird and his attendant are weeping, while the owner of the winner and his servant bear a garland and palm-branch for the victorious bird. (1 ft. 6×1 ft. 5). (*Pompeii*).

9983. DUCKS plucking *lotus* flowers. (*Pompeii*).

9984. A MOUNTAIN DEITY. A youthful god seated on a rock, holding a sceptre in his left hand, pours water from a vase, in the centre of the picture with his right. Two companions are with him. (*Herc.*)

*9985. A COMIC SCENE, representing three actors playing on the tambourine, cymbals, and double tibia. A dwarf behind holds a horn in his hand. The two figures on the right are dancing. This is one of the finest pieces in the collection, being full of action and life. In the left corner is the inscription ΔΙΟΣΚΟΥΡΙΔΗΣ ΣΑΜΙΟΣ ΕΠΟΙΗΣΕ “ made by *Dioscorides, of Samos* ..”

9986. CHORAGIUM, the “ Green-room ” of the ancient stage. An elderly Choragus is seated and is intended for Silenus, the other (a beardless one) for Bacchus. In the background an attendant is putting a loose robe upon an actor whose mask lies on the table. An ivy-crowned figure is playing the double tibia and an attendant behind. (1323, *house of the Tragic Poet, Pompeii*).

9987. A COMIC SCENE by Dioscorides. Signed in the left corner. Masked actors at table. (1747, *Pompeii*).

9988. LYCURGUS flying from a panther who defends a Bacchante. An attendant of Bacchus in the background is threatening him. (*Herculaneum*).

...Two large mosaics representing various kinds of ducks, and *lotus* flowers, found in Pompeii.

Near the window,

114281. Fine mosaic of six doves hovering around a bowl of water. The birds are of life size, and the border is of various fruits beautifully grouped. (1831, *P.*)

129619. QUADRIGA. A fragment. (*Pompei*).

See on the wall opposite the window.

9989. BACCHUS. The god is represented leaning against a rock with his *thyrsus* and *cantharus*. (*Herc.*)

9990. THE NILE. A magnificent mosaic, representing the sacred Ibis, a hippopotamus, a crocodile, ducks, *lotus* flowers, and (in the left corner) a mongoose fighting a cobra. (*House of the Faun, Pompeii*).

114282. A LION full of expression. (*Pompeii*).

9991. ACRATUS ON A PANTHER. Group representing a panther in a graceful attitude, covered with a small chlamys, wearing a garland of vine leaves and grapes, treading a thyrsus under his feet, and ridden by a charming winged Genius crowned with ivy, holding a red cord as a bridle-rein in his left hand, and a cup to his lips with his right. Around is a mosaic border of fruits and flowers intertwined with eight tragic masks. This again is surrounded by another border. One can hardly believe that this beautiful work of art was made to be walked upon, and formed part of a pavement. (*House of the Faun, Pompeii*).

9992. THREE PARROTS perched on the edge of a bowl

109371. Ducks and fishes. (P.)

124666. Beautiful portrait of a young girl. (1889, *Pompeii*).

*9993. A KITTEN KILLING A CHICKEN. This mosaic is much admired for the style of its work and its bright colouring. (*House of the Faun, Pompeii*).

9994. A FESTOON of flowers, fruits, and leaves, wreathed upon two comic masks. This superb mosaic formed the threshold of the *House of the Faun at Pompeii*.

9995-6. COLUMNS made of concrete and covered with designs and figures in glass mosaic. The bases and capitals are adorned with shells, and the execution of the mosaic is much admired. (1838, *House in the Street of the Tombs, Pompeii*).

120177. FISHES. A large panel representing various

kinds of fish, all caught to this day in the bay of Naples. The border of this mosaic is of surpassing beauty. (P.)

124545. THE MOSAIC OF THE PHILOSOPHERS. One is seated with a papyrus, and around him six bearded philosophers in discussion. The Areopagus of Athens in the distance. This is one of the most important mosaics in the collection. (1898, *Pompeii*).

9998-9 Two WATER BIRDS. (*Pompeii*).

10000-1. Two columns in glass mosaic. (P.).

.... White and black mosaic. In the centre is a circular design around which four ducks with outspread wings form a frame. (*Pompeii*).

9997. FISHES. A mosaic similar to 120177.

10003. DWARF feeding two game-cocks and holding a palm branch out to one of them. (*Pompeii*).

The wall opposite to the window.

10004. THE THREE GRACES. (*Baiae*).

10005. PHRYXUS and HELLE, the latter falling from the ram into the water. The colouring is splendid. (H.).

10006. Spirited mosaic representing Achilles drawing his sword to attack Agamemnon, who is seated before him. Athene seizes Achilles by the hair. (*Pompeii*).

10007. Wedding of Neptune and Amphitrite. They are seated in a car drawn by Tritons playing the *tibia* and the lyre. (1870, *Pompeii*).

110666. BLACK DOG on a chain. (*House of Vesonius*, P.).

10008. LARGE NICHE for a fountain. (*Herc.*)

112284. Large black and white MOSAIC, with head of Medusa in the centre. (1879, *Pompeii*).

10009 and 10011. (*Next wall*). Two Tritons. (P.).

10010. A BOXER armed with the « *caestus* », a loaded boxing glove or “ knuckle-duster ”, used in roman prize-fights. (*Herculaneum*).

10012-13. Two CANDELABRA on a blue ground. (P.)
 10014. NICHE for a fountain; beneath, a cock and pomegranates. (*Herc.*)

10015. Two ducks. (*Pompeii*).

10016-17-18. THESEUS and the Minotaur. (P.)

109678. Female figure with bangles on her arms, leaning against a column in *giallo antico*. (1873, P.)
Returning (right side) to the Portico we first observed, leads to.

A SMALL ROOM

In the centre

119917. A YOUNG BOXER in repose wearing the *cæstus*, or loaded boxing glove. Beside him is a small term. On the plinth of this fine statue is the inscription ΑΦΡΟΔΙΣΙΕ ΥΣΚΩΒΑΝ ΝΟΣ... ΕΙΡΓΑΣΑΤΟ. (1889 *Sorrento*).

On the right, on a columns,

6317. Indian BACCHUS. A term. (*Herc.*)

6410. A gladiator. A statue. (*Farn.*)

6308. INDIAN BACCHUS. A term. (H.)

6411. PROTESILAUS. Wounded in the thigh. (*Rome*).

6270 and 6272. BACCHUS with a fillet. Two fine heads. (*Herc.*)

Last left corner.

6310. INDIAN BACCHUS. A bust. (*Pouzoles*).

Continuing straight we come to the:

SECOND PORTICO

HALL OF FLORA

Period of Praxiteles and Lysippus

In a niche

6360. *AESCALAPIUS*. A colossal statue with staff, round which a serpent is coiled. (*Farnese*).

In the centre

5999. *NEOPTOLEMUS* carrying on his shoulders Astyanax. (*Farnese*).

On the left.

6073. *TRAJAN*. Statue. (*Farnese*).

6271. *NEPTUNE* with a dolphin. A statue. (*Pœstum*).

6273. *CERES* holding a torch and an ear of corn. A statue. (*Rome*).

Rigt side

6269. *CERES*. A richly draped statue. (*Herc.*)

6399. *THALIA*. A statue. The Muse of comedy. With comic mask in the left hand. (*F.*)

6378. *MNEMOSYNE*. The mother of the Muses, well draped statue. (*Herc.*)

6404. *POLHYMNIA*. A statue. The Muse of rhetoric. (H.)

On two columns.

6356-7. *ARIADNE*. Terms. (*Stabiae*).

In the centre

6409. *FLORA FARNSE*. Colossal, attributed to Praxiteles, one of the most interesting of ancient statues. The attitude is so natural that she seems to move; a transparent robe covers her. The head, the left arm, and the feet are modern. (*Baths of Caracalla, Rome*).

On the left.

6358. PARIS with a dog. (*F.*)

6351. GANIMEDE and the eagle. A group. (*Farnese*).

On the right.

6288. VENUS in the attitude of the “*Venere dei Medici*” (*Farnese*.)

6295. VENUS partly draped. Beside her, Cupid. (*Pouz.*)

6301. VENUS with dolphin. A statue. (*F.*)

6196. Female bust. (*Farnese*).

6311. and 6316. Two statues of BACCHUS with a panther. (*Farnese*.)

6328 and 6330. Two laughing fauns. Busts. (*P.*)

In the centre

6276. DIANA THE HUNTRESS. A statue. A hind pursued by a greyhound is beside her. (*F.*)

Returning from the centre of this Portico leading to the entrance to the

GREAT HALL

In the centre

6027. JUNO. One of the finest statues of this goddess. She is robed in a flowing mantle. (*F.*)

On the right.

6253. APOLLO with lyre and *plectrum*. A swan is beside him. A statue. (*Farnese*.)

Opposite.

6391. NIOBE's daughter. A draped statue. (*H.*)

In the window.

6353. Cupid. Like the Cupid of the Vatican. (*F.*)

6306. Indian Bacchus. Beautiful bust. (*F.*)

On the wall.

6713. ICARIUS' S FEAST. The Indian Bacchus is fol-

lowed by Fauns and Bacchantes. A Faun is taking off his sandals. A very fine bas-relief. (*Capri*).

(Left side)

HALL OF VENUS VICTRIX and OF PSYCHE

In the passage, on two columns in cipollino marble.
On the left.

6350. A Satyr crowned with ivy. Bust. (F.)
Opposite.

6361. Venus. A head. A copy of some Greek original of the best period. (*Farnese*).

*6017. VENUS VICTRIX. An admirable work, much praised by Winckelmann. The limbs are supple the attitude elegant, and the whole composition lifelike. She treads under foot Minerva's helmet, and bears on her brow Juno's diadem. The arms are a restoration by Brunelli. It is in the style of the "*Vénus de Milo*" in the Louvre. (*Ampitheatre of Capua*).

In the window.

6016. ADONIS. A fine statue; with bow and arrows much restored. (*Capua*).

*6019. PSYCHE. A fragment attributed to Praxiteles. The idea conveyed by her name which signifies "the soul," has been embodied in this charming work which combines grace of form and beauty of feature, with pensive melancholy and sweetness of expression. (*Capua*).
On the left wall.

*6682. The PERSUASION OF HELEN. Paris, aided by Cupid, tries to persuade Helen to leave Menelaus. Peitho, the goddess of Persuasion, is seated above. The figures are all named, and the work is considered of great merit. (*Noja Collection*).

On two columns in cipollino marble

6274. JUPITER AMMON. A bust. His hair waves round the horns that sprout from his head.

6320. PALLAS. Bust. (H.)

In the centre (on the left)

*6022. FAUN carrying the infant Bacchus. The pastoral staff and syrinx on the pedestal. This fine Greek sculpture was found in the *Agro Romano*. (F.)

6329. PAN teaching Olympus to play pan-pipes. The god is seated on a rock. A group full of expression. (F.).

On a yellow column

6333. A Satyr crowned with ivy. A bust. (F.)

In the window.

6318. BACCHUS. This magnificent statue of the time of Hadrian is known as "*the Farnese Bacchus*". The god holds a cup and a bunch of grapes. (F.)

6332. Satyr holding grapes. A small statue. (F.)

6325. Satyr as Bacchus with a panther. A statue. (P.).

6331. Satyr holding grapes. A statue. (F.)

In the passage, on two columns.

6313. ARIADNE. A term. (*Farnese*.)

6326. A smiling FAUN. A head full of expression.(P)

HALL OF THE FARNESE BULL

6307. BACCHUS and CUPID. A fine group. (F.)

6254. APOLLO seated, with lyre. A statue. (F.)

6392. HERCULES. A Term. (F.)

6393. A WOMAN without head. A Term. (F.)

THE FARNESE BULL

*6002. This celebrated group represents Dirce's punishment. It is the work of two famous sculptors of Ionia, Apollonius and Thaurisous, who flourished before

the reign of Augustus. The sons of Antiope are struggling to cast the bull and tie the ill-fated Dirce to his horn. Antiope stands by, encouraging them. On the base, in fine bas-reliefs, a shepherd's scrip against a tree, a syrinx, a basket, and several wild animals. This group was found with the Hercules by Paul III in the baths of Caracalla; it had been brought from Rhodes to Rome by Asinius Pollio who died. A. D. 4. (Pliny xxxvi iv. 10). It has been much restored. (Bassa 10 ft. x 10 ft.)

Opposite at the other end. (Right side)

HALL OF THE FARNESE HERCULES

On two columns in cipollino marble, against the pilasters.

6260. JUPITER. A head. (*Farnese*).

6138. Unknown; possibly VIRGIL. Bust. (*F.*)

THE FARNESE HERCULES

6001. The School of Polycletus of which Lysippus was an exponent followed the physical style of their master and sought to portray bodily symmetry and athletic strength. Glycon was a disciple of this School, and was the artist of the sculpture before us, which is signed « ΓΛΥΚΩΝ ΑΘΗΝΑΙΟΣ· ΕΠΟΙΕΙ ». According to Müller, he did not devote himself to original work, but was a copyist of important statues like the celebrated Hercules before us. The Demigod is resting on his club after taking the apples of the Hesperides, which he holds in his right hand behind his back. One half of the fore-arm, the left hand, and the eyes are in plaster.

The statue was brought by Caracalla from Athens

to Rome, was found in his baths in 1540, and brought to Naples, en 1786. When found it was without legs, and Cardinal Farnese had them restored by *Della Porta*. Michael-Angelo having declined the commission, saying he was not worthy to make so much as a finger for so noble a statue. In 1560 the ancient legs were found in a well of the Villa Borghese, and were restored to the statue, while the legs made by *della Porta* were placed in the Museum of the Villa. (Height 9 ft. 4 in). (F.)
On the right.

6034. TORSO OF BACCHUS. A celebrated fragment identified by his curly locks. (*Farnese*).

*6035. TORSO OF VENUS. An original Greek work executed about the time of the Cnidian Venus of Praxiteles, who died 324 b. c. (*Rome*).

...TORSO OF MARS from the Villa *Ludovisi* at Rome. Copy of a Greek original of the First Century b. c.
In the window.

6355. GANYMEDE and the eagle. A fine group. (F.)

*6026. NEREID. The nymph, seated on sea-monster is gracefully holding up her hand. A masterpiece of Grecian sculpture, but much restored. (*Posillipo*).
On the sides of the Hercules on alabaster columns.

6359. Æsculapius? Bust, and

6275. Bust of Neptune. (*Farnese*.)

HALL OF GAETA VASE

124325. MARBLE SARCOPHAGUS representing Achilles in Scyros dressed as a girl, and the Centaur Chiron seated at his side. Inscribed: METILIA TORQUATA. (*Atella*).
On the right wall.

6728. Bacchus seated. Bas-relief. (*Herc.*)

In the centre

6670. A Puteal with reliefs of Jupiter, Mars, Apollo
Æsculapius, Bacchus, Hercules and Mercury. (*F.*)

6675. A Puteal representing a bearded Silenus presiding over the vintage performed by Satyrs, one of whom is putting grapes into the winepress, others are working the lever and carrying grapes in baskets (*Francavillas' garden*).

*6673. The « *Gaeta vase* » a first-rate work, with the inscription ΣΑΛΠΙΩΝ ΑΘΗΝΑΙΟΣ ΕΠΟΙΗΣΕ “ made by Salpion of Athens „, an artist of whom nothing is known. The bas-reliefs on it represent Mercury giving the infant Bacchus to the nymph Nysa who stretches out her arms to receive him. These figures are followed by Fauns and Bacchantes playing on the flageolet and cymbals. (*Gaeta*).

6778. Marble vase with spiral handles, representing the return of Proserpine from Hades, with Bacchus, Mercury and Ceres. (*Farnese*.)

6779. A fine vase representing a Bacchanal. (*Stabiae*).
On the right wall.

6724. A Bacchante struggling with a Faun. Bas-relief. (*Herculaneum*).

Opposite wall.

6726. BACCHUS with a Faun going before him, and playing on the double *tibia*, while a Bacchante dances to the music of a tambourine which she holds aloft. Bas-relief. (*Farnese*).

The passage to the two adjoining small rooms

6296. Venus. A small statue. At her side Cupid. (*F.*).

6218. Realistic group representing two men scalding a hog over a tub. (*Farnese*).

6406. HERCULES and OMPhALE. An allegory of strength conquered by love. (*Farnese.*)

Small two rooms

HALL OF THE EX-VOTOS OF ATTALUS

6012 to 6015. An AMAZON, and round the room, TYPHAEUS, a PERSIAN and a GAUL. Four small recumbent statues on pedestals, which formed part of the gifts sent by Attalus, king of Pergamos to the Athenians. (*Farnese.*)

6405. MOUNTED AMAZON. An expressive statue. (F.)

6407. MOUNTED WARRIOR, parrying the blows of his enemy. (*Farnese.*)

Next small room

HALL OF VENUS CALLIPYGUS

In the centre

*6020. VENUS CALLIPYGUS. A partly draped statue representing a legendary Sicilian love story. It has many admirers, but the severer school of accadematical criticism handles it rather roughly. It has been much restored by Albaccini. (Height 4 ft. 4 in.) *Golden House of Nero, Rome.*

Round the room.

6289. Venus. Head. (*Pompeii*).

*6286. VENUS in the attitude of the "Venere dei Medici" (*Farnese.*)

6339. Sleeping Cupid. A small statue. (*Farnese.*)

*6293. VENUS crouching, with Cupid behind her. (F.)

6297. VENUS crouching. She holds a scent-bottle. (H.)

6284-5. VENUS. Two heads. (*Pompei.*)

6283. VENUS leaving the bath. A statue. (*Farnese*)

*Returning through the Hall of the Hercules, we turn
to the right to the portico which leads to the Vestibule.*

THIRD PORTICO

HALL OF DIANA OF EPHESUS

6385. MELEAGER in *rosso antico*. A small statue. (F.)

6262. APOLLO MUSAGETES, in green basalt. Colossal
statue. (*Farnese*.)

In the centre

... A flying figure of Venus, without head, in grey
marble.

On the right.

6118. A young Phrygian on his knees. A small co-
loured marble statue. (F.)

6280. DIANA LUCIFERA. She holds a torch. A statue
(*Capua*).

6723 and 6764. Vow to MITHRAS. Sacrifice of a bull,
Two bas-reliefs. (*Capri*).

On the left.

6781-2. Two large marble candelabra with triangular
bases supported on chimœras. (F.)

On the left.

Two Cinerary urns with inscriptions.

On the right.

6115-6117. PHRYGIANS in *paonazzetto* marble. Two
colossal statues. The extremities are in black marble,
called *paragone*. (F.)

In the centre

6278. DIANA OF EPHESUS. A statue of oriental alabaster
with bronze extremities. The goddess wears a tower
on her head and an aureole decorated with eight griffins.
Round her neck a collar of cereals fringed with acorns,

and female figures in bas-relief. Three lions are upon each arm, and between the arms the numerous breasts symbolical of her nourishing the world. Her skirt is covered with mythical animals. (F.)

On the right.

6370. ISIS A statue in grey marble. She holds the *systrum*. (F)

6368. CERES in variegated marble. A statue. (*Naples*).

6372. ISIS in grey marble, holding a bronze *systrum*. (F.)

981 ANUBIS with the head of a jackal. Marble statue mutilated. (*Pouzoles*).

975. SERAPIS. Marble statue seated and clad in a tunic with his hand on the head of Cerberus. (*Pouzoles*).

2929. Sepulchral stone with bas relief representing Isis holding in her hand the *systrum*. (*Rome*)

800. Cinerary urn with *bucrania* and arabesques.

111800. Sarcophagus with bas-relief of two Satyrs holding a medallion portrait of a woman and Cupids.

In the centre

6281. APOLLO. A colossal seated statue in porphyry.

In the doorway, two large columns in *verde antico*.
(*S. Agata de' Goti*).

Returning through this Pertico, from the centre, we enter the

INNER HALLS

MARBLE BAS RELIEFS and DECORATIF FRAGMENTS

FIRST ROOM

In the centre

6672. TRAPEZOPHORA representing a Centaur carrying Cupid and playing a pan-pipe, and Scylla with the remains of a human victim entwined in her tail. (*Villa Madama, Rome*).

120129 - 120175 - 6676 - 6671. Four Puteals with vine-garlands, birds and two with *bucrania*. (F.)

In the four corners.

6363-4-5-6. Four colossal busts open-mouthed. (F.)
On the right wall, in the window.

6687. COMIC SCENE from an ancient play. The stage and scenery are interesting. Bas-relief. (P.)

*6688. APOLLO and the THREE GRACES. (*Alto rilievo*). On the left, Apollo with his lyre near a female figure playing the cymbals. On a bed two Graces, one seizing the lyre, the other kneeling. This sculpture is a gem. (Found at *Ischia*).

109288. Reversible discs or medallions which were suspended by chains between the columns of the Pompeian houses.

Opposit? wall.

6690. A woman feeding a parrot. Bas-relief. (H.)

6691. TIBERIUS and his mistress on horseback. A slave leads them towards a statue. Bas-relief. (*Capri*).

6692. A NEGRO driving a chariot. A warrior is stopping the horses. Bas-relief. (*Herc.*)

6679. *AEdIPUS* and Antigone offering a sacrifice at the groves of the Eumenides. On the right a bearded priest pouring a libation upon the sacred fire. Bas-relief. (F.)

In the centre

6857-8. Two marble standards of a triangular candelabra adorned with figures playing the lyre, birds near which are two-handled vases and two fine he-goats. (P.)

SECOND ROOM (left side)

In the centre

6374. *ATLAS*. He kneels under the globe, upon which forty-two out of the forty-seven constellations known to the Romans are symbolised. A particularly fine Roman work. (F.)

In the window.

6302. *MERCURY* holding a purse in his right hand. (F.)
On the right wal'.

6600-1. Two ancient galleys with figures in relief.
(Pouzoles and Pompeii.)

6756. *Sarcophagus*. In the centre, Jupiter, Juno, Apollo and the Muses Euterpe and Polymnia. On both sides Thalia is carved. (*Capua*).

Left wall.

6693. *SARCOPHAGUS*. The finding of Ariadne. Bacchus standing on his chariot drawn by Centaurs, and Silenus drunk, lying on a four-wheeled car drawn by asses, which have fallen. At the side of the sarcophagus, Ariadne asleep. (F.)

On the left wall.

6712. A small pediment of a sarcophagus of a child, representing four chariots racing, driven by Cupids. The boy weeping is remarkably fine. Bas-relief. (F.)

6685. SILENUS drunk on an ass, which is about to be down with him. He is resting his arms on the necks of two Fauns. Pan leads the animal. A grotesque bas-relief, but very well executed. (P.)

6681. DIANA with a dog. Bas-relief. (P.)

On the wall facing the window.

6704. A large pediment of a sarcophagus, representing in bas-relief and in three series the details of various gladiatorial combats.

THIRD ROOM

6124. PYRRHUS. A fine statue with armour. (H.)

In the window.

6119. A HUNTER. A finely executed statue, though probably of a late period. He wears a large hat and a sheepskin mantle, and holds a cord by which a living hare is tied. Two living doves hang from his belt. (F.)

10883. FERDINANDO IV. Colossal marble statue representing the Bourbon King as Minerva. This statue was designed by Canova for the principal staircase of the Museum.

Several marble fragments of statues and bas reliefs.
Returning through the second and third Hall which we have examined, we reach the

FOURTH ROOM (right side)

In the centre

6375. CUPID and the DOLPHIN. A Roman group in Greek style. (*Capua*).

On a wall facing the window.

6024. Fragment which is thought to represent the head of a Roman copy of Laocoön. It is in the style of the Pergamene school. (*Rome*).

On the right wall.

6689. ORESTES AT DELPHI. Bas-relief. Orestes grasping the dagger with which he had slain his Father, takes refuge at the altar of Apollo. One of the Furies appears in the background with a whip in one hand, and a serpent in the other. Italo-Greek bas-relief. (H.)
- Opposite on the wall.*

6680. YOUNG HERCULES holding the apples of the Hesperides. A bas-relief. (Herc).

In the window on the right wall.

6684. A bas-relief of BACCHUS drunk, supported by a Faun followed by a Bacchante playing on the double tibia, and another sounding the cymbals. Other figures follow. (Farnese.)

Opposite wall.

6686. PERSEUS and ANDROMEDA. Bas-relief. Perseus having slain the monster, stretches out his hand to Andromeda. The monster lies at his feet. Roman period. (F.)

In the window.

6390. Bust of AJAX with helmet, and 6379. A colossal head of a young Hercules. (Farnese.)

FIFTH ROOM

6321. Statue of MINERVA. (F.)

6319. Colossal statue of PALLAS. (F.)

6265. Statue of Jupiter with thunderbolts, and a Muse with lyre.

In the window

6371. CYBELE seated on a throne. A small statue with a tower on the head. On the sides two open-mouthed panthers. The inscription states that Virius Macarianus erected the statue at his own cost.

EGYPTIAN COLLECTION

This collection contains some good specimens and when it was made it had much more importance than it has now, when our knowledge of Egyptian life and religion has been so much extended by research. The great interest of the objects before us is that the majority of them were found in Italy, and form evidence of the great and general acceptance that the rites of Egypt had secured in the first century before Christ, when the Isiac worship was established at Rome and Pompeii, and the worship of Serapis had also become general on the Italian continent.

The religion of Egypt is of very high antiquity, and consisted in great part of the worship of the heavenly bodies, as indeed all religious seem to have done if traced back to their origin.

The principal object of the Egyptian cult was to insure the life of the soul in the future world. Their chief cities, Memphis, Abydos, and Thebes were presided over by their most important gods, Phtah, Osiris, and Ammon, all of whom represented the sun in his various phases of dawn, daylight and dark. Isis represented the moon, and Anubis the god of the dead. The last named had the head of a jackal. There were also minor gods as "Bes," the god of pleasure. "Ma," the goddess of justice, and "Bast," who is represented with the head of a cat.

Round the room leading to the basement

Upon the wall,

PLASTER COPIES of Phænician and Arabian Myths from originals in the Turin Museum.

Round the room,

2317. FRAGMENT on an obelisk in red granite found in Palestrina in 1791. (*Borgia Collection*).

980. HEAD OF A SPHINX in black basalt. An amulet on the neck.

1070. FRAGMENT of a granite Sarcophagus with hieroglyphics. Deities and priests are praying for the soul of the deceased, whose name was Pa-ar. (Date 350 b. c.)

1069. SEPULCHRAL MONUMENT in granite belonging to an important family of the time of Rameses II (about 1400. b. c.). The twenty-two figures upon it represent Priests and Scribes of Ammon.

999. ISIAC ALTAR in granite. The inscription states that it was a votive offering by the King Ranouterka, to ward off evil from the city of Makeran.

On the walls are: six funeral STELAE in calcareous stone in bas-relief.

In the centre of the window

1068. EGYPTIAN PRIEST in basalt, kneeling with effigy of Osiris. The inscription says that his name was **Ra-ab-nah**, a personage entrusted with the Royal seals, and a Counsellor of the King.

BASEMENT

FIRST ROOM

Plaster copies representing Isis, Osiris and Horus (the Egyptian Trinity). Apis in the form of a bull is joined to Horus.

Glazed cabinet (*In the window*)

1061. Isis. A statuette in calcareous stone with an Ibis on the head and a lyre.

1065. Torso of a statuette in black basalt, inscribed all round with hieroglyphics.

In a small room adjoining,

2318. GREEK PAPYRUS in cursive character, found in Memphis with 50 other papyri. It treats of irrigation works connected with the Nile.(A.D.230). (See Quaranta).

2322. Fragment of the Book of the Dead in good preservation, dating about 1500 b. c. It was found at Donkol in Nubia, in the coffin which contained the mummy, in the centre of the next room, who was priest of Jupiter Ammon and a giant.

In a small wall-cases

Amulets.—Necklaces in blue glaze.

Sandals of papyrus, or palm-leaf and straw.

Returning, we reach the

SECOND ROOM

MUMMIES

Front wall

FIVE MUMMIES in sycamore cases, swathed in linen.

The second one from the visitor's right was found at Akimon (formerly Panapolis) in Upper Egypt swathed in gilded linen. (*Gift of M.^r E. Stevens*).

Under two glass-cases in the centre

2338. An embalmed Crocodile: and

Another mummy the best preserved, having her hands crossed upon her breast. She wore a collar of amulets, among them a mystic eye, a small vase, some beetles, a Nilometer in Cornelian, and a fragment of a *papyrus* (b. c. 300). (*Thebes*).

In a glass-cases on the left.

... Idols and Egyptian divinities.

1606, or 588. Small obelisk in black marble with hieroglyphics.

In a glass-cases on the right,

1047. and seq. SEVEN SEPULCHRAL VASES (*canopi*) in serpentine marble and Oriental alabaster. These vases were used to preserve entrails of the dead, and the name of the deceased is engraved upon them.

1089. MUMMY of a child swathed in gilded linen.

On the top of glass-cases, leading to the next room,

765-6. Two Ibises, sacred birds among the ancient Egyptians, and protected by the law. They scavenged the country by consuming noxious insects. (P.)

THIRD ROOM

CORK MODELS

Three CORK MODELS of the temple of Neptune and the temple of Vesta, or Ceres at Pœstum, and the Basilica.

(*In the window*). Two terra-cotta covers of Etruscan Sarcophagi representing recumbent female figures and two female statuettes. (*Vulci*).

In the window, in the cases on the left,

21603 et seq. Small frames containing the fragments of the celebrated Volscian bas-relief, found in the church of *Santa M.^a Maggiore* at *Velletri*. (See *Museo Borb.*)

TERRE-COTTE FROM METAPONTO

(*In the cases on the right*). Terra-cotta gutter pipes Ex-votos—Heads—Hands—Feet—Mamelles.

FOURTH ROOM

In the centre

... Atlas supporting a table. Terra-cotta.

Two puteals, and

Terra-cotta fragment of a statue of an actor.

In the window.

Two covers of Etruscan Sarcophagi representing recumbent female figures. (*Vulci*).

In the wall-cases round the room,

Small statues of Idols—Divinities—Venus in the shell—Tragic and comic masks.—Fruits in earthenware.

On the top of the wall-cases,

... Small Cinerary urns in terra-cotta with cover.

Nota — Here is the prehistoric collection. It is arranged, but not yet exhibited. As soon as it is opened a description of it shall be added.

Ascend the stairs and turn to the right. This will lead to the foot of the grand staircase.

Cross the Vestibule and we reach the,

GROUND FLOOR—WEST WING

MARBLE SCULPTURES

Greek and Roman ichonography

FIRST PORTICO

BUSTS.—THE GREEK and ROMAN ORATORS

In the centre

6210. VALERIUS PUBLICOLA, statue found with Aristides and Homer opposite the stage of the Theatre of *Herc.*
On the right.

6188. A VESTAL VIRGIN. Bust. (*Herc.*)

6156. ARCHIMEDES. Bust. (*Herc.*)

6126. HOMER. An interesting statue. The face has a noble expression, and the attitude gives the appearance of earnest reflection. (*Theatre of Herculaneum*).

6149. ALEXANDER THE GREAT. Bust. (*Herc.*)

Opposite.

6148. ATTILIUS REGULUS ? Bust. (*Herc.*)

6158. PTOLEMY SOTER. Bust. (*Herc.*)

6151. Unknown with helmet. Bust. (*Herc.*)

6105. A young man gesticulating. Statuette. (*H.*)

On the right.

6150. A head of warrior with helmet.

6155. EURIPIDES. Bust. (*Herc.*)

*6018. ÆSCHINES an Athenian orator. The older writers call this statue Aristides. It is considered a companion statue to that of Sophocles in the Lateran Museum. Canova is said to have esteemed this statue as one of the finest of antiquity. (*Theatre of Herculaneum*).

6154. JUBA in second childhood. Bust. (*Herc.*)

Opposite.

6147. LYSIAS. Bust. (*Rome*).

*6153. DEMOSTHENES. A bust remarkable for the expression of the lips, indicating the defect in speech from which he suffered. (*Farnese*).

5152. ZENO CITIONUS. The founder of the Stoics. Bust. (*H.*)

On the right.

6162. ANACREON. Bust. (*Rome*).

Opposite.

6144. PERIANDER. A corinthian tyrant. (*F.*)

6157. THEMISTOCLES. Bust. (*H.*)

6236. TERENTIUS (Latin) and Menander (Greek), the latter bearded. Two comic poets. Double term. (*F.*)

On the right.

6238. MOSCHION. A small seated statue of this well known tragic poet with a *papyrus* in his hand. Named in Greek. (*Farnese*).

*6023. HOMER. The finest bust of the great blind poet. *F.*

6237. Unknown. A seated statuette. (*F.*)

Opposite.

6146. HERODOTUS. (Named in Greek). Bust. (*F.*)

In the centre

6239. HERODOTUS and THUCIDYDES. Double Term. (Named in Greek). (*F.*)

On the right.

6414. EURIPIDES. Term. (*F.*)

Opposite.

.... Head of a Philosopher on ancient term. The nose broken. (*Herc.*)

On the right.

6135. EURIPIDES. (Named in Greek.) Bust. (*F.*)

6140. APOLLONIUS of TYANE. Bust. (F.)

Opposite.

6160-1. EURIPIDES. Bust. (F.)

6134. SOPHOCLES. Bust. (F.)

6129. SOCRATES. Bust. (F.)

On the right.

6415. SOCRATES. Term, full of expression. The Greek motto beneath adds much to its interest: « *Not only now, but always, it has been my habit to follow only the dictates of my judgement. Mature reflection I find, after strict examination, to be the best of all things* » (F.).

*Opposite.*6413. HOMER. Term. (*Farnese*).*On the right.*6143. SOLON. Bust. (*Farn*).6136. LYCURGUS. Bust. (*Farnese*).6132. LYCURGUS. Bust. (*Vivenzio Collection*).6139. SOPHOCLES. Bust. (*Farnese*).*Opposite.*6163. Unknown with a beard. Bust. (*Rome*).6131. CARNEADES ? Bust. (*Farnese*).6130. LYSIAS. (Named in Greek). Bust. (*Farn.*)

6159. ANTHISTENES, founder of the Cynics. Bust. (F.).

In the centreStatue of an orator in *toga* and sandals, without head.**SECOND PORTICO****BUSTS of EMPÉRORS, ORATORS and WARRIORS****In the centre**

6057. ANTONIA, wife of the younger Drusus. Statue. (F.)

... Remains of a nearly nude statue, without hands and feet.

... Bust of philosopher on an ancient term.
On the right.

6231. CICERO. A very expressive statue. (*Pompeii*).
 1037. PTOLEMY V. (Named in Latin). Bust.
 6185-6-7. CALPURNIUS Piso, formerly called SENECA.

Busts.

6127. Unknown. Bust. (*Farnese*).
 6128. ZENO. (Named in Greek). Bust. (*Farn.*)
 6179. Unknown. Bust. (*Rome*).
 6182. Unknown. Bust. (*Farnese*).
 6142. POSIDONIUS. Named in greek. Bust. (*F.*)
 6141. ARATUS the astronomer, contemplating the heavens. Some archæologists think that it is an athlete. Bust.
 6028. POMPEY THE GREAT. A fine head. (*Pompeii*).
 6025. BRUTUS. This bust is admirably executed and quite perfect, but the expression is that of an assassin. (*P.*)
In a small glass-case. Some busts of philosophers. Note:
 111389. CALPURNIUS Piso, and 111390. DEMOSTHENES.

(Left side)

6194. A Vestal Virgin known as the « *Zingarella* » Bust. (*Farnese*).
 111385. POMPEY THE GREAT. Bust. (1870), *Pompeii*
 6202. SULLA (?). Bust. (*Farnese*).
 6245. TERENTIUS. A head. (*Pompeii*).
 6204. LUCIUS CORNELIUS LENTULUS (?). Bust. (*F.*)
 6180. CAIUS MARIUS. Bust. (*Farnese*).
 6205. Unknown. Bust. (*Farnese*).
 6181. BRUTUS. Bust. (*Farnese*).
 6184. CLAUDIUS MARCELLUS. Bust. (*Farnese*).
 6201. Unknown. Bust. (*Farnese*).
 6125. SIBYL. A well draped statue. (*Farnese*).

Following in the same Portico, on the right.

- 6070. MARCUS AURELIUS. Bust. (*Capua*).
- 6056. CLAUDIUS (A. D. 54). A seated statue. Colossal. (*H.*)
- 6079. MARCUS AURELIUS. A fine bust with a cloak. (*F.*)
- *6081. LUCIUS VERUS. A fine statue in a tunic. (*F.*)
- 6031. ANTONINUS PIUS. Perfect bust. The curly hair and head are very well executed. (*Baiae*).
- 6092. MARCUS AURELIUS. A statue. (*Farnese?*).
- 6075. ADRIAN. A bust with a cloak. (*Farnese*).

In the centre

*6030. ANTINOÜS. A favourite of Hadrian, whose statues in various characters is familiar to every student of Grecian art in Italy. This statue though inferior to many in the Vatican, is in good style. (*Farnese*).

6033. CARACALLA. A bust full of expression with its frowning brows, thin lips, and wrinkled forehead, all displaying his cruel disposition. (*Farnese*).

6029. AGRIPPINA, wife of Germanicus, (*the elder*). She is seated on a chair, with her head gently inclined and her hands slightly raised from her knees. Her feet are crossed, and the whole work is full of pathos. Great authorities give unqualified praise to this statue. *F.*
On column.

120424. Bust of a woman with curly hair.

6055. Drusus son of Tiberius. Statue. (*H.*)

(Right side)

- 6058. NERO (A. D. 68). A crowned bust. (*F.*)
- 6059. VITELLIUS (some say Titus). A. D. 60. Statue. (*H.*)
- 6060. GALBA (A. D. 69), or perhaps Claudius. Bust. (*F.*)
- 6046. GALIGULA. This statue with its sunken eyes is the most authentic of this infamous man. (*Minturno*).

6043. TIBERIUS (A. D. 37). A bust. (F.)
6043. CÆSAR AUGUSTUS (A. D. 14). Colossal statue.
Head modern. (H.)
6052. TIBERIUS. A head. (F.)

Opposite

6054. Bust of Agrippina *junior*. (F.)

109516. AUGUSTUS. A head. (P).

6192. A Female bust with painted hair.

111386. BRUTUS as a youth. Bust. (P.).

On a column.

6063. NERVA. A bust. (F.)

6195. Unknown. Bust.

6062. JULIA, wife of Titus. An excellent bust. The high head-dress is curious. (F.)

6080. FAUSTINA, wife of Marcus Aurelius. Head on a bust in yellow marble. (F.)

6074. PLOTINA with singular head-dress. A bust. (F.)

6088. CARACALLA. Assassinated after an infamous life. A bust. (A. D. 217). (F.)

Returning to the end of this Portico, (west wing) we reach to the

INNER HALLS

MARBLE SCULPTURES — BUSTS.

FIRST ROOM

BUSTS OF CELEBRATED WARRIORS

In the centre (On two columns).

6176. GALLIENUS. A bust. (*Capua*) and

6097. LUCIUS VERUS. A bust. (*Farn.*).

On the right leading the door.

6169. UNKNOWN.

This bust is a very realistic one, and if the reader will put a hat over the brow of it, he will observe a remarkable likeness to the Great Duke of Wellington.

6145-6165-6209-6241-6166-6175-6268. Unknown. Busts.

On the left of the window.

6200. Unknown. Bust.

FRONT WALL—FIRST ROW

6098. HELIOGABALUS. A fine bust. (*F.*).

6178. LUCIUS JUNIUS BRUTUS. A fine head on a yellow marble bust. (*F.*)

6106. A Dacian King. A colossal bust. (*F.*)

6101. Unknown. A bust in porphyry. (*F.*).

6042. MARCELLUS. A bust in a cloak. (*F.*).

6065. BRITANNICUS. A bust. (*F.*).

SECOND ROW

6172. Unknown. Bust. (*F.*).

6207. POSTUMIUS ALBINUS. Bust. (*F.*).

*6177. CICERO. The mole in the left cheek is remarkable. A bust. (*F.*)

6174-6203-6206-6175. Unknown. Busts. (*F.*).

On a pedestals.

6103. JULIA-MOESA, called Augusta, sister of Julia-Domna. Bust. (*F.*)

6085. MANLIA SCANTILLA. A head on an alabaster bust. (*F.*).

FIRST ROW

6100. PROBUS. A bust with a cloak. (*Farn.*)

6099. PUPIENUS. A fine bust. (*Farn.*)

... Unknown. Bearded bust. (*Farn.*)

6086. SEPTIMIUS SEVERUS, father of Caracalla. A bust. *F.*

SECOND ROW

6197. Unknown. Bust. (*Farnese*).

6199. Unknown. Bust. (*Farnese*).

6247. TERENTIA. Bust. (*Herculaneum*).

6196. Unknown. Bust. (*Farnese*).

On two pedestals

6089. PLAUTILLA, wife of Caracalla and murdered by him. Bust. (*Farn.*)

6087. JULIA PIA, wife of Severus. A fine head on an alabaster bust. (*F.*)

(Last corner) FIRST ROW

6243. Unknown. Bust. (*Herculaneum*).

6189. CLEOPATRA. Bust. (*Farnese*).

6183. M. ARRIUS SECUNDUS. Bust. (*Farnese*).

6147. Unknown. Female bust. (*Farnese*).

SECOND ROW

6170-7171-6172. Unknown. Busts. (*F.*)

6173. A boy wearing on his neck the *bulla patricia*. (*P.*)

SECOND ROOM

Entering by door furthest from the window, on the left.

6091. MARCUS AURELIUS. Bust. (F.)

6314. BACCHUS as ANTINOÜS. A colossal statue with a bunch of grapes in its right hand and a cup in the other crowned with a garland. (F.)

6084. COMMODUS. A very interesting head, the likenesses of this Emperor being rare. (F.)

6753-57-63. THREE PEDESTALS representing conquered Provinces, in Phrygian costume. (F.)

Front wall.

6603. High-relief. A marriage scene. Thirteen standing figures.

On a pedestals.

6096. LUCIUS VERUS. Bust. (F.)

6093. MARCUS AURELIUS. Bust. (F.)

6102. MAXIMINUS. A statue with the *paludamentum*. F

6082. ANNIUS VERUS. A very fine boy's head. (*Farn.*)

6090. MARCUS AURELIUS in his youth. A head on an oriental alabaster bust. (F.)

6077. DOMITIAN. The last of the Cæsars. (A. D. 96) He succeeded his brother Titus, whom he is thought to have poisoned. Statue. (*Farn.*)

6094. MARCUS AURELIUS. Bust. (F.)

In the centre

6072. TRAJAN. A statue with a mantle. Armed with the *parazonium*, and holding a papyrus in the left hand. (F.)

6032. FAUSTINA, wife of Antoninus. An excellent bust. (*Baiae*).

6076. VIBIA SABINA wife of Hadrian. A bust, sometimes miscalled Julia Sabina. Fine head dress. (F.)

6095. LUCIUS VERUS. Statue. (F.)
 6291. VENUS and the dolphin in the attitude of *Venera dei Medici* with an elegant bracelet. (F.)
 6299. MARCIANA, sister of Trajan, as Venus. Statue.(F.)

6078. ANTONINUS-PIUS. A fine colossal bust. (F.)

Left corner in the window. On columns.

6067. HADRIAN. A bust with armour adorned with Medusa's head. (F.)

6069. HADRIAN. A bust. (F.)

6071. ANTONINUS. PIUS. A bust. (F.)

On the wall

Three medallions representing Consuls. Half-figures life-size. (F.)

6738-9. Two trophies, one of armour, lance and flag; the other of a tunic with a dragon. F.)

Round the room are eleven capitals of columns.

THIRD ROOM

In the centre

On a column in giallo antico.

6193. Unknown. Female bust. (*Gragnano*).

Round the room.

6000. TIBERIUS. A colossal statue. (F.)

6051. TIBERIUS crowned. A co'ossal bust. (*Pozzuoli*).

*110892. TITUS. A fine colossal bust. (*Farnese*).

On wall in the left of the window.

... Vow to MITHRAS. Boys sacrificing bulls. Bas-reliefs.

... Capitals and cornices for buildings.

FOURTH ROOM

HALL OF THE GREAT MOSAIC

In the centre

*10020. THE GREAT MOSAIC representing the battle of Issus (B.C. 333) between the Greek and Persians. There are twenty-six combatants and 16 horses. One of the chief figures is Alexander, on horseback bareheaded, transfixing an enemy with his lance. On the right Darius, king of Persia; flying on his chariot. (*H. of the Faun, Pompeii*).
On the right.

6053. TIBERIUS as a youth holding a cornucopia. Statue. (*Farnese*).

6190. Unknown. Female bust. (*P.*)

6362. FORTUNE with a cornucopia. Colossal. (*Pompeii*).

6050. TIBERIUS as a youth. A head. (*Herculaneum*).

6049. TIBERIUS. A statue with *parazonium*. (*Farnese*).

On a column, in the centre

*6038. JULIUS CAESAR. (B.C. 44). A celebrated bust, selected by Napoleon III for the frontispiece of his « *Life of Caesar* ». Portraits of Julius Cæsar are very rare. (*Farnese*).

On the right.

6044. DRUSUS brother to Tiberius, with a sword and a mantle in his left hand. (*Macellum, Pompeii*).

Opposite.

6041. LIVIA as a priestess. She was wife of Augustus and mother of Tiberius. This bust is sometimes named Octavia. (*Macellum, Pompeii*).

On the right.

6048. AUGUSTUS as a youth. Bust. (*F.*)

Opposite.

6045. AGRIPPINA senior. Bust. (*Herc.*)

FIFTH ROOM

In the centre

6066. Bust of VESPASIAN. (*Rome*).

On the left.

6064. BRITANNICUS ? Bust. (*H.*)

6068. TITUS, or VESPASIAN. A fine colossal bust. (*Rome*).

6229. BRITANNICUS as a youth. A small statue. (*Telesse*).

- ... VESPASIAN. Colossal haed. (*Rome*).

6061. OTHO. A bust with a cloak. (*F.*).

6039. JULIUS CAESAR. A statue in a mantle with a sword and breastplate. (*H.*)

Opposite.

6230. A youth with *papyrus* in his left hand. A small statue. (*Telesse*).

SIXTH ROOM

Here is a collection of

FRAGMENTS OF STATUES

In the centre

110127. A silver bust of the Emperor Galba much injured. (1874 *Herculaneum*.)

SEVENTH ROOM

HALL OF APOLLO

Round the room.

4895. DIANA. A bronze half-figure with enamel eyes. It is said that the ancients used it for oracles, speaking through the hole in the back of the head. (*P.*)

Opposite.

*5629. APOLLO hermaphroditus represented as drawing the bow. Bronze statue found in the temple of Apollo. (*P.*)
In the centre.

... A Term representing the nymph MAJA mother of Mercury, found in the temple of Apollo. (*Pompeii*).

6352. A small marble statue of Bacchus hermaphroditus. (*F*).

6294. A small marble statue of Venus.

In a niche.

6266. A marble bust of Jupiter of rare perfection, found in 1819. (*Pompeii*).

Below on the same pedestal.

6694. A marble bas-relief of Jupiter seated. (*Pompeii*).

8224. Two large terra-cotta statues of Jove and Juno found in *Pompeii*, and a bust of Minerva in terra-cotta.

EIGHTH ROOM

HALL OF ISIS

Collection of objects taken from the Temple of Isis at Pompeii

Round the room.

*976. ISIS. A charming small marble statue of Egyptian style and Roman workmanship, holding in her left hand the key of the Nile, and in her right the *Sistrum*, or bronze rattle which was used in her rites. Her girdle is clasped by the heads of two crocodiles, a double bracelet was on her right wrist, her hair and tunic show traces of gilding, and her eyes of red paint. (*Pompeii*).

6312. BACCHUS. A small marble statue. The inscription states that it was presented by Popidius Ampliatus. (*Temple of Isis, Pompeii*).

6298. VENUS dressing. Small marble statue. (*P.*)
In the centre.

6290. VENUS. Marble head. (*P.*)

6868. Two Lustral Basins in marble. (*Pompeii*).
(In the window).... A handled bronze altar adorned with four masks.

In a small glass-case

72192-3. Small bronze CANDELABRA like modern candlesticks, the top representing a *lotus* flower. (*P.*)

76304. Bronze KNIFE for sacrifices. (*P.*)

2392-2393. Two SISTRA, jingling bronze rattles used in the worship of Isis, and terra-cotta lamps.

On the wall in the window (Behind the glass-case)

1035. ISIAC TABLE in alabastrine stone. The upper row is of fourteen figures worshipping Osiris, who is represented with his attributes. Under them are hieroglyphics which Champollion reads thus: « This is a public commemoration of the priest of Horus and other divinities of the upper and lower regions, regulator of the light, that torch that illuminates the world, august, gracious etc. » (*Temple of Isis, Pompeii*).

On the left corner.

4991. C. NORBANUS SOREX. A bronze head with hollow eyes. On the plinth is the following inscription, in Latin:—*Caius Norbanus Sorex, second magistrate of the suburb Augustus Felix, to whom the place has been assigned by decree of the Decurions. (Pompeii).*

MURAL PAINTINGS

On the walls.

Several frescoes representing priest of Isis and Osiris,

and other paintings relating to the Egyptian cult as introduced into Italy.

9558. A large fresco representing Io taken to Egypt. She has horns on the forehead and is borne by the Nile personified. She is welcomed by Isis, who has a serpent round her arm. Mercury and another figure in the background. On the left Harpocrates with a snake (*Naia culuber*) and in the foreground a crocodile. A sphinx is seen on a pedestal. (*Pompeii*).

LARGE BRONZES

It will be noticed that the bronzes from Pompeii are very much discoloured in green, while those from Herculaneum are uninjured.

Pliny tells us that the ancients put gold and silver into their bronze, the base of it being copper and tin. The metal when cast and tempered was put to a great variety of uses. We see in this wonderful Museum specimens, of it for household and urban ornament of every kind. It was also used for bracelets, rings, seals and tools. There is no other collection such as that now before us, and we shall be able to realise to a small extent what the glories of the great period of art must have been if second-rate provincial cities could, in an age of decadence, contain such marvels of artistic excellence.

In the recess of the second Portico of marbles,

POMPEIAN BRONZE SCULPTURES

In the centre

5635. NERO, or perhaps Caligula. An equestrian statue found on the top of a triumphal arch in the Forum of Pompeii. It was in eighty pieces, and has been restored.
In the centre, on a column.

126170. PERSEUS. A statuette recently found at Pompeii.

It is one fifth of life size. He is naked but for a chlamys thrown over his left shoulder. His feet are winged. The pureness of line, and the treatment of the hair, make this work remarkable, and establish its Greek origin. It was a good deal damaged when discovered. (P.)

On the left wall.

110665. LUCIUS CŒCILIUS JUCUNDUS. A bronze head with a Latin inscription « *Felix Libertus to the genius of our Lucius* » (1875 *Pompeii*).

This portrait represents a man of about fifty years of age who is evidently pleased with himself, and views life from a contented standpoint.

Many deal tablets found in his house show that he was a usurer who lent money at 2 per cent per month, which fell due a month after the date of the transactions.

5014. CALIGULA? A small statue. Nice armour inlaid with silver, and a sword. (*Pompeii*).

5044 and 5632. Unknown. Two busts. (*Pompeii*).

Opposite wall on a column

4992. BRUTUS. A bust much oxidised. (P.)

5584. UNKNOWN. Bust. (*Pompeii*).

4990. AGRIPPINA. A bust. (*Pompeii*).

In the window

5617. TIBERIUS. Bust. (F)

4989. Unknown. Bust. (P.)

FIRST ROOM

POMPEIAN BRONZES (*continued*)

Three master-pieces

On a marble table, in the window.

5002. A DANCING FAUN. This muscular figure is a

very beau-ideal of athletic grace, though the general expression is of inebriety. (Height 32 in.) *House of the Faun Pompeii, 1830*.

*111495. A DRUNKEN FAUN for a fountain. He is staggering. In his left arm he holds a wine-skin, from which the water flowed. (Ht. 22 in.) (1880, *Pompeii*).

*5001. SILENUS crowned with ivy and girt with a cloth. The base si adorned with vines and inlaid with silver. (Height 21 in.) (*May 1864, P.*)

In the centre

On a column.

5003. NARCISSUS. Wears sandals and a roe-skin, and with his right hand raised, and head gently inclined seems absorbed in the subdued whisperings of the nymph Echo, who, for love of him wasted away and filled hill and dale with her amorous lamentations. The eyes are hollow, but were once of silver. (height 26 in.) (1862, P.)

On two columns.

5000 and 111701. Two small statues of Cupids for fountains, one carrying a charming dolphin, and the other clasping a goose. (P.)

On the left pedestal.

4897 to 4901. A boar attacked by a dog.—A serpent—lion and stag. A group for a fountain. (*House of the Citharista, Pompeii*).

Opposite on a pedestal.

4890. A bull. — 4891. A raven. (*Stabiae*). 4902. Gazelle. 4903. Stag from *Nocera*. For fountain.

*4994. AN ANGLER. Charming small statue for a fountain holding a basket. (P.)

On walls.

POMPEIAN PAINTINGS. Observe in the front wall the

fresco representing in the centre in relief Hercules drunk surrounded by two men.

SECOND ROOM

POMPEIAN BRONZES (continued)

In the centre

On a column.

*5630. Apollo with the *plectrum*. A very interesting archaic statue. (*House of the Citharista, Pompeii*).

In the window.

4995. BACCHUS and AMPELUS. Group. An archaic sculpture. (*House of the Ædile Pansa, Pompeii*).

Opposite.

4892. A seated Mercury. (*Stabiae*).

On a pedestal in the centre.

4997. VICTORY. Poised on a globe with two large wings. On the left arm is a gold bracelet. (P.)

4998. VENUS at her toilet. A charming statuette. (*Nocera*).

*5613. APOLLO. The eyes are in silver. A small statue. P.

125348. EPHEBUS, a bronze statue silvered over, one-third of life size. A better name for it would be « *Lychnophoros* » or « Lightbearer, » because when it was found it had in the left hand, which was partly stretched out, an instrument intended to carry lamps.

In style the statue recalls the famous « *Idolino* » of the *Uffizi Gallery* at Florence, which was discovered at Pesaro in 1530. Many competent judges consider the Pompeian statue is posed on both feet, and does not bear the weight of the body mainly on one leg, resting the toes only of the foot on the pedestal, as is common in later works of the kind.

The form of the head, and the treatment of the hair belong to the Peloponesian school. The eyes are of enamel. (1901, *Pompeii*).

On walls.

8598. Large painting in fresco found in the dining room of the House of Diomede at Pompeii.

THIRD ROOM

HERCULANEUM BRONZES

In the centre

The centre of this hall is occupied by the finest bronze works of antiquity.

*5625. MERCURY IN REPOSE. The most celebrated bronze of antiquity. He is seated, and clearly reposing after a rapid flight. The left hand holds a small piece of bronze rod, which perhaps formed part of a *caduceus*. The detail of the muscles and every line of the composition is exquisite. It is worthy of note that the buckles of the sandals of the figure are placed by the artist directly beneath the instep, so that walking is rendered absolutely impossible. This shows that he intended to represent a figure, which could only touch the ground on tiptoe, as Mercury is always represented, both in ancient and mediœval art. (1759, *Herc.*)

*5624. THE SLEEPING FAUN. The figure is seated and the general expression is of a deep and peaceful sleep. (H.)

In the centre on a marble pedestal

5604-5605-5619-5620-5621. Five female figures, formerly called ACTRESSES. These statues decorated the *peristilium* of a villa near the theatre of Herculaneum. They are dressed in the *tunico pallium* which is thought

to indicate water carriers, and their eyes are enamelled.
Behind, on a column.

5594. PTOLEMY PHILADELPHUS. A bust. (1769, *Herculaneum*).
On a column.

†5592. BERENICE ? An admirable bust. (*Herculaneum*).
On a right pedestal.

†4885. DORYPHORUS OF POLYCLETUS. This bust is sometimes known as Augustus. Inscribed « ΑΠΟΛΛΩΝΙΟΣ ΑΡΧΙΟΥ ΛΘΗΝΑΙΟΣ ΕΠΟΗΣΕ » *Apollonius, son of Archias the Athenian made me* » It is the only signed bronze of antiquity. (1753, *Herc.*)

4889. AMAZON. Once called « Livia ». (*Herc.*)

5610. An ideal head. Bust. (*Herc.*)

On a column.

*5618. DIONYSUS, usually called Plato. This magnificent sculpture is reputed the finest bronze extant. He looks down as if in meditation, and every detail has been most elaborately worked out. (*Herc.*)

Opposite on a column.

5608. An archaic APOLLO. This bust was once called Speusippe. (*Herculaneum*).

On a left pedestal.

5633. An IDEAL HEAD with curly hair, formerly called Apollo. (*Pompeii*).

5603. Actress. A small statue. (*Herculaneum*).

*5614. EPHEBUS. An ideal head. (1754, *Herc.*)

HERCULANEUM BRONZES (continued)

FOURTH ROOM

*5628. THE DRUNKEN FAUN. Life size. He is extended on a half-empty wine-skin, which yields to his weight.

He snaps the fingers of his right hand and has a merry look which shows his state of inebriety. (*Herc.*).

*4886 and 4888. Two elegant gazelles. (1715, *Herc.*)

*5626-7. THE DISCOBOLI. Two nude youths with hands and arms extended. Eminent authorities consider these sculptures of great merit. (*Herc.*)

Round the wall on three marble tables.

5006 et seq. Ten statuettes of boys for fountains. Some of them carry amphoræ, others cornucopiae from which the water flowed, and five seated Silenus for fountains. (*H.*)
On a column.

4893. A pig for a fountain. (*Herc.*)

HERCULANEUM BRONZES

FIFTH ROOM

In the window.

*5616. CALPURNIUS CESONINUS Piso, usually called « Seneca ». A head of great artistic merit. (1754, *Herc.*).
Left wall.

*5607. ARCHYTAS. Bust. The head adorned with the turban peculiar to great philosophers. (1753, *H.*)

Opposite.

4896. SAPPHO ? A bust of rare perfection. (*H.*)
In the centre on a column.

5623. HERACLITUS ? A bust. His aspect is gloomy. He pretended to universal knowledge. (*Herc.*)

5602. DEMOCRITUS ? (500 b. c.) Bust. (*Herc.*) (See *Pr. Ruggiero*).

5634. PUBLIUS CORNELIUS SCIPIO, surnamed l'Africano. A perfect bust with two scars on the head. (*Herc.*)

5598. AULUS GABINIUS, formerly called Ptolemy Apion, (See « *La Villa Ercolanese* » by *de Petra*). Bust. (*House of the Papyri, Herc.*)

5588. A WARRIOR. Bust on a pillar. (*Pompeii*).

5662 and 5631. Unknown. Busts. (*Farnese*).

Right wall.

5596. PTOLEMY ALEXANDER. A bust. 1755, *Herc.*).

5600. PTOLEMY LATHYRUS. Bust. (1754, *Herc.*)

5590. PTOLEMY SOTER, *the first*. A statue. (1755, *H.*)

In the window, in two wall-cases, are:

Hanging from top shelf

25494. BRONZE SUN-DIAL faced with silver, in the shape of a ham. The hours are indicated by radiating lines, across which run irregular horizontal lines. Below these are the names of the months. The tail served as a gnomon, and a ring through the knuckle allowed of the instrument being suspended, perhaps, from the belt of the wearer. It appears to have been set for the meridian of Rome. (*H.*)

5296. A FAUN playing the double *tibia*. Observe the movement of his lips. (*Herc.*)

5292. A dancing FAUN with *thyrsus*. (*Herc.*).

5465-6-7-8. Epicurus, Hermarcus, Demosthenes, Zeno. (Named in Greek). These busts were found in 1753, where the papyri were discovered. (*Herculaneum*).

5469-70-1. Demosthenes, Epicurus, Metrodorus. (*H.*)

Opposite.

69763. Ten tiger heads for fountains. (*H.*)

Return to entrance of the Great Hall.

HERCULANEUM BRONZES (continued)

LAST PORTICO

*5595. AUGUSTUS DEIFID. A colossal statue. (*Herc.*)

115390. Two horses heads.

5615. NERO DRUSUS, as a priest. A statue. (1741, *H.*)

5593. TIBERIUS Claudius Drusus. A colossal statue. (*H.*)
 5586. Unknown. Bust. (*Herculaneum*).
 5601. Unknown. An admirable head. (*Farnese*).
 5589. VICIRIA ARCHAS. Mother of Balbus. Statue. (*H.*)
 5609. ANTONIA, wife of Drusus. A statue. (1741, *H.*)
 5004-5005-5013-5016. Three male and female small statues belonging to the chariot of Nero. (*Herc.*)

In the centre

4904. One of the four horses of Nero's *quadriga* found in 1739 near the *Theatre of Herculaneum*. The horse is considered of great merit. (Height 15 hands).

On the modern pedestal is an inscription by abbot Mazzocchi, of which the translation follows:

« *Of this splendid bronze quadriga, with its horses reduced to fragments and dispersed, I alone remained uninjured, thanks to diligent care of a Monarch who collected the six hundred pieces into which Vesuvius separated me, like the limbs of Absyrtus.*

- *5591. MAMMIUS MAXIMUS. A statue. (1742, *H.*)
 5599. Unknown. A colossal statue. (*Herc.*)
 5606 and 5587. Unknown. Heads. (*Farnese*).
 *5597. MARCUS CALATORIUS. A Roman magistrate. (*H.*)
 5612. FAUSTINA. Covered by a mantle hiding the head. A statue. (Sept. 1746, *Herculaneum*).

ANCIENT FRESCOES

This fine collection of upwards of one thousand paintings, taken from the walls of Pompeii, Herculaneum, and Stabiae, forms one of the chief attractions of the Museum.

The pictures represent various historical and mythological scenes from the ancient poems and legends, as well as many domestic incidents, which have served to throw a flood of light upon the manners and customs of the ancient Romans; and though they are frequently incorrect in drawing, the freedom of their execution, the harmony of the grouping, the ease of pose, and the power of expression, are scarcely surpassed by the best painters of our own day.

The collection contains some unimportant landscapes, for landscape-painting was never a favourite with the ancients, the end and aim of whose painting seemed to be to give prominence to the representation of the human form, with which their games and contests rendered them so familiar. Landscape especially in an age of decline as at Pompeii, was employed for mere decorative purposes, while the other pictures served to a great extent the purpose of books in recording the ancient myths with which every educated Roman was expected to be familiar.

When first discovered, the colours are as bright as though they had been painted yesterday, but they fade more or less with exposure, perhaps according to the colours employed in their execution, or perhaps according to the special nature of the volcanic ash in which they have been buried. They were painted upon the plaster of the walls, the last coat of which we learn from Vitruvius was composed of a cement made of powdered marble, upon which the pictures were painted while it was still wet, so that they became actually incorporated into the wall itself.

We describe the most important of them. The pictures are numbered in Roman numerals on the frames.

FIRST ROOM

LEGENDS OF ACHILLES

On the left.

9008. TELEPHUS fed by the hind. He is sucking the hind, who turns her head to caress him. Hercules looks at him frowningly. A winged Genius alights beside him her head crowned with olive, and points out Telephus to his father. On a rock Ceres crowned with flowers. Near her a basket of grapes and pomegranates; a merry Faun is behind her, holding a panpipe in his hand. Hercules has at his side an eagle and a lion. (*H.*)

*9110. ACHILLES in the palace of Lycomedes detected by Ulysses, who, disguised as a pedlar, offers arms for sale. Achilles, though dressed as a girl, seizes the arms and thus discloses his identity to Ulysses. Deidamia is seen behind. (*Pompeii*).

†9104. Achilles drawing his sword. A fragment. (*P.*)

9105. BRISEIS. Achilles on a luxurious chair before his tent, with a sword and sceptre, addresses the two heralds of Agamemnon (Talthybius and Eurybates) who have come to demand Briseis, one of whom wears a helmet and bears a spear: the other wears a steel cap, and the caduceus of peace. Achilles looks proud and passionate. His friend Patroclus leads out the girl, who is weeping bitterly and drying her tears with her veil. (*House of the Tragic Poet, Pompeii*).

*9112. IPHIGENIA. The Greek fleet having been detained by a storm, Chalcas ordered Agamemnon to sacrifice his daughter. (1815, *House of the Tragic Poet, Pompeii*).

9109. CHIRON and ACHILLES. The Centaur Chiron seated on his hind legs. He wears a beard, his shoulders are covered with a skin, and his left hand is stretched

out to touch the lyre of Achilles, who is looking affectionately at his master. (*Herc.*)

9559. The wedding of Jupiter and Juno. A fine picture boldly executed. (*H. of the Tragic Poet, Pompeii*).

116085. ACHILLES detected by Ulysses. Beautiful painting.

9249. MARS and VENUS. (*Pompeii*).

9257. VENUS and URANIA. Venus on the left has just punished the Cupid at her side and loaded him with fetters. Another Cupid behind Urania's chair in a derisive attitude. « *Il lui fait la corne* » Very charming. (P.)

109751. THEFT OF THE PALLADIUM. This painting represents two groups of figures. The left group shows Ulysses, easily recognised by the *pileus*, in the act of stealing the *Palladium*, or sacred statue of Minerva from the temple at Troy, and with his right makes a gesture of silence. Diomede with a lion's skin on his head is behind him. Helen points towards the group on the right. Behind her, Æthra. The group on the right represents a Priestess with a torch and dishevelled hair, raising the alarm. A youth in Trojan costume seizes her by the waist. (*Pompeii*).

111210. The death of Laocoön. (1875, *Pompeii*).

111476. CASSANDRA predicting the fall of Troy. (P.)

†9001. HERCULES delivering Dejanira from the Centaur Nessus. Observe the method of harnessing the horses. (P.)

111474. HERCULES delivering Dejanira. She is in a biga. (*Pompeii*).

9042. DIRCE's punishment. (*Pompeii*).

111475. EUROPA and the bull. (1877, P.)

111473. PAN AND THE NYMPHS. Admirably executed generally considered the finest specimen of the gallery. (*Pompeii*).

8980. MELEAGER and ATALANTA, the former seated with

two hounds and two spears, and his feet upon a stone, near which lies the Calydonian boar. Atalanta charmingly painted, and two youths are hard by. Behind Meleager a statue of Diana. (*Pompeii*).

*9049. THESEUS in Crete. Very fine picture. In the centre Theseus with his knotted stick; around him the young Athenians who had been sent to be devoured by the Minotaur, expressing gratitude for their rescue. One kisses his hands, another his feet; while the bull-headed monster lies dead at the entrance of the labyrinth. (*Herc.*)

In the centre

PAINTINGS ON MARBLE (Monocromi)

These paintings are believed to be unique.

*9560. THESEUS slaying the Centaur Eurytion, who is endeavouring to carry off Hippodamia from the nuptial banquet. (*Herc.*)

9561. (Very much obliterated). In the centre, a small figure of goddess on a column. On the right, a seated male figure; behind him a female figure, with her left hand on his shoulder; pointing with her right to a young Bacchus who leans against an ass on the left. A tree in the background. (*Herc.*)

*9562. A beautiful little painting, representing the five daughters of Niobe playing at knuckle-bones, each girl having her name painted beside her: Latona, Niobe, Phoebe, Aglaia, and Hilearia. Insc. ΑΛΕΞΑΝΔΡΟΣ ΑΘΗΝΑΙΟΣ ΕΓΡΑΨΕΝ. (1 ft. 5 \times 1 ft. 3). (*Herc.*)

*9563. Three actors with mask. (1 ft. 6 \times ft. 1). (*H.*)

9564. A QUADRIGA at full gallop. (*Herculaneum*).

109370. NIOBE clasping her youngest child to her bosom, the child having been already wounded in the left thigh. On the right the old nurse raising the lifeless

body of another child. A handsome Doric temple in the background. (*Pompeii*).

In the corner of the room are:

Six small marble pillars surmounted by double headed busts which were used by the Romans to indicate boundaries. (*Pompeii*).

SECOND ROOM

In the centre

109608. Marble Venus holding the apple in her hand leaning her left arm on the head of a smaller figure of Archaic style. She is dressed in a long tunic. Interesting for the painting of the dress. 1873, *P.*)

Round the room are:

Double-headed terms of Bacchantes and Cupids. (*P.*)

On the left.

112282. MARS and VENUS. A large picture. (1863, *P.*)

112283. Bacchante asleep, *exædria* of a house (*Pompeii*).

†111439. IPHIGENIA as priestess of Diana at Tauris. (*House of L. Coecilius Jucundus, Pompeii*).

9111. ORESTES and PYLADES. Their hands are tied behind them. A female figure in the background. In the centre a lighted altar and large vase, and on the right king Thoas interrogating his prisoners. (1740, *Herc.*).

9539. APOLLO and MARSYAS. Apollo wearing the crown of a conqueror, is seated with a Muse at his side. Marsyas, condemned to be flayed alive, is bound to a tree; his flutes have been thrown at his feet. A minion of Apollo is approaching, holding in his hand a knife to execute the sentence. Small painting. (*Herc.*)

†8976. MEDEA with a sheathed sword. A picture remarkable for the expression of the face, and its admirable preservation. (*Pompeii*).

9285. Triumph of Bacchus. (*Pompeii*).

8992. HERCULES and OMPHALE. A large picture. The hero leans playfully on the neck of a bearded man, while a Cupid blows a flageolet in his face. On the left, among other figures, Omphale, looking on severely, with a club in her hand. (*H. of Lucretius, Pompeii*).

111441. ORION, with the help of Cupid, wooing Diana. Three damsels in the background. (*Pompeii*).

9286. BACCHUS crowned watching Cupid who unveils the sleeping Ariadne. A large painting of fine composition and twelve figures.

111437. VENUS adorned with bracelets, seated near Adonis holding a nest, which contains Castor and Pollux, just hatched from the egg of Leda. (1863, P.)

THIRD ROOM

In the centre (upon a circular table).

6533. Marble CUPID for fountain. (*Pompeii*).

(*Round the room*). Terms in marble. (*Pompeii*).

On the left.

9528. VULCAN preparing arms for Achilles. (*Pompeii*.)

9529. THETIS and VULCAN. Thetis is seated, and her likeness reflected in the shield which is held up by two men. On the left, Vulcan embossing a helmet. (P.)

*9231 and 9236. THE THREE GRACES. Two small, but tasteful pictures. (1814, *Pompeii*).

9043. THESEUS and the Minotaur. (*Pompeii*).

9044. Eurytion the Centaur kissing the hand of Pirithoüs who holds a sceptre in his left. In anticipation of the marriage of Hippodamia, the Centaur Eurytion tried to carry off Hippodamia from the wedding feast, and was slain by Pirithoüs. (*Herc.*)

9556. The nymph Io seated on a rock and his son Epaphus. (*Pompeii*).

*8898. THE THREE PARTS OF THE ANCIENT WORLD
Europe, Asia and Africa. Europa is seated in the middle. On her right, Africa is represented as a negress holding a tusk, and on the other side, Asia, having a head-dress of elephant scalp. Behind these figures there is a ship underfull sail, typical probably of the means whereby these continents were united. (*House of Meleager, Pompeii*).

9026. ADMETUS AND ALCESTIS. On the day of his marriage with Alcestis, Admetus neglected to offer a sacrifice to Artemis, but Apollo reconciled the goddess to him and induced the Fates to grant to Admetus deliverance from death, if when his time came, his father, mother, or wife would die for him. Alcestis died in his stead, but was brought back by Hercules from the lower world. The picture represents his father and mother refusing to die for him, and Alcestis offering herself in his place. (*Herc.*)

9012. HERCULES strangling the serpents. (*Pompeii*).

9027. (Repetition of no: 9026). (*Herc.*)

9247. DIANA and ENDYMION. (*Herc.*)

*8977. MEDEA meditating the murder of her two children, and drawing a sword. The children unconscious of their impending fate, are playing at knucklebones. Old man in a doorway looking on. (*Herc.*)

9248. MARS and VENUS. Two Cupids at play with the sword and helmet of the god, occupy the foreground. (*P.*)

8997-8. PERSEUS and ANDROMEDA. This fine painting shows Perseus refusing to show Andromeda the head of the Gorgon. On the left, the sea-monster from which Perseus delivered Andromeda. (*Pompeii*).

9106. A BLIND BEGGAR led by dog, asking alms of a lady. Thought to represent Ulysses and Penelope. (*P.*)

FOURTH ROOM

In the centre

6292. VENUS. Her hair and dress are painted red. A small marble statue. (*Pompeii*).

(*Round the room*). Terms. Marble. (*Pompeii*).
On the left.

8846. APOLLO, CHIRON and ÆSCULAPIUS. The artist has brought together in this picture the three inventors of medicine. The Centaur Chiron is in the middle. Apollo his pupil is on the left, and on the right Æsculapius seated by the tripod reflecting upon the science of his predecessors. (1857, *Pompeii*).

*9040. CARITÀ GRECA. Cimon in prison saved from starvation by his daughter Perone. (*Herc.*)

9271. ARIADNE and BACCHUS. Ariadne asleep, her head on the knee of a winged Genius. Cupid seizing the opportunity of the flight of Theseus, leads Bacchus to the sleeper. On the left, a Faun pulling Silenus up the hill. The retinue of Bacchus in the background. (1748, *H.*)

9262. PAN AND CUPID fighting. Silenus stands over them holding a palm branch for the victor. Bacchus seated on a rock with his thyrsus is looking on. Behind him Venus (much obliterated). (1747, *Herc.*)

111481. BACCHUS and ARIADNE. The god Pan is in the front. (*Pompeii*).

9270. BACCHUS in the arms of Silenus, who is seated and hold up the infant towards a bunch of grapes held out to him by a nymph. Two girls by a tree in the background. Mercury seated playing a lyre on the right. A leopard tearing a tambourine and a crouched ass in the foreground. (*Pompeii*).

8984. THE CYCLOPS POLYPHEMUS with three eyes sitting

by the sea-shore upon a rock, receiving a tablet brought from Galatea by a Cupid on a dolphin. (*Herc.*)

8864. HYLUS carried off by the nymphs, while he was taking water from the river Ascanius. Beyond: Hercules seeking his friend in the wood. (*Herc.*)

9382. NARCISSUS admiring his reflection in the water.

111442. NEPTUNE and a Nereid. (1878, *Pompeii*).

8889 and 8896. PHRYXUS and HELLE. The latter falling into the waves, from the ram which carried her, is raising her arms imploring assistance from her brother Phryxus, who is exerting himself to save her. (P.)

27695. LEDA and the swan. (*Pompeii*).

115396. THESEUS and Ariadne sleeping. (*Pompeii*).

In the passage to the next room, on the left.

THE SALE OF LOVES

*9180. THE SALE OF LOVES. A celebrated little painting representing Penia, the nurse of love, who has just taken a Cupid from the cage, and holds him by the wings. He stretches out his arms to Venus who sits opposite to him, and who already has a liberated Cupid between her knees. A third Cupid frets in the cage. Behind Venus is Peitho (*Persuasion*) touching the shoulder of the goddess to influence her choice. (8×11 in.) (1758, *Stabiae*).

*8791. CARICATURE. A parrot drawing a go-cart driven by grasshopper. A satyre on the stronger being driven by the weaker. Some have referred this to the influence of Seneca over Nero. Small painting. (*Herc.*)

FIFTH ROOM

In the centre

Four pictures on a blue-ground. Note :

9243. DIANA drawing her bow. Small painting. Much admired. (*Stabiae*).

8834. FLORA. A small painting of a girl picking flowers. Much admired. (*Stabiae*).

DANCING GIRLS

On the left.

*9295 *and seq.* These thirteen figures are really Bacchantes. The exactness of the execution, the complete finish, the grace of the movements and the perfection of the design in these pictures, are admirable. (1749, *House of Crassus Frugi, Pompeii*).

CENTAURS

*9133 *and seq.* A FEMALE CENTAUR embracing the young man whom she carries, giving him a thyrsus with garlands.

*A CENTAUR bearing a thyrsus with a tambourine, teaching a youth to play the lyre.

*A FEMALE Centaur playing the lyre and striking a cymbal against another held by a young man who clings to her.

*A CENTAUR with his hands tied, bearing a beautiful nude Bacchante, who urges him with the thyrsus.

Nothing can exceed the vigour with which these groups are painted. (*House of Frugi, Pompeii*).

9097. SILENCE. A girl with her finger to her lips. (St.)

9195. CUPID AND PSYCHE kissing. (*House of Paquius Proculus, Pompeii*).

Left wall

*9176. *et seq.* SPORTING GENII, gracefully painted, hunting, fishing, playing and working. Perhaps allegorical of Love, which finds its way into all the pursuits of life. (*H.*)

FRONT WALL

+9202. WEDDING OF ZEPHYRUS. Large painting. A nude goddess on a rock holds the end of a veil which floats in the air. Zephyrus descends from the sky, with large wings and wreathed with flowers, led by two Cupids. In the foreground, Flora asleep with her head in the lap of a winged Genius. A Cupid is uncovering her. (1827, *Pompeii*).

DOMESTIC SCENES and PORTRAITS*Left wall*

*8859. NEREID. A nymph borne by a sea-horse. (*Stabiae*).

*8870. NEREID. A nymph lying on a sea-panther with a fish's tail. (April 1760, *Stabiae*).

Sundry small paintings, representing domestic scenes.

9018. A lady sketching a Bacchus, with a boy and two women in the room,—a very graceful picture. (*P.*)

9021. Musical concert. (*Herculaneum*).

9022. THE TIRING OF THE BRIDE. A maid dressing the hair of a fashionable lady. Two young ladies looking on. (*Herculaneum*).

9023. A lady tuning a lira to the same pitch, as another that lies beside her. Other ladies listening. (*P.*)

9024. Man and woman seated on a couch. Before them an elegant tripod with drinking vessels. The man drinking wine from a rhyton. The woman wears her hair in a net. (*Herculaneum*).

In the passage to the last room.

*9118 to 9121. (ROPE DANCERS *funambuli*). These celebrated pictures exhibit a great variety of feats on the tight-rope, performed by Satyrs. (1749, *House of Frugi P.*)

LAST ROOM

Several pretty landscapes of pagodas, lakes, temples, villas, etc. (*Pompeii and Herculaneum*).

†9084. SAPPHO (?). She is in an attitude of meditation with *stylus* and tablet. (*Herc.*)

On the right.

9058. PAQUIUS PROCULUS and his wife, in the same frame. An inscription in the house of Proculus tells us that he was a baker, and that, thanks to his popularity with the Pompeians, he was raised to the dignity of Magistrate. (*Duumviri juri dicundo*).

In the right corner.

129435. Movable bronze tripod with basin. The three legs are surmounted with horses heads. In the middle of the basin is a bas-relief of a sacrifice to Priapus surrounded by a garland inlaid with silver. (*Latest Pompeian excavations*).

In the centre in two small glass-cases

LAMPSTAND in terra-cotta recently found at Pompeii. It is rectangular in shape and has four holes for suspending it by.

BRONZES.—Lagenae. Nasiterna. Basins. Idols.

GLASS.—Bottles. Drinking-glass. Bowls. *Unguentaria*.

GOLD.—Four rings from the latest excavations of *P.* *Passing to the back rooms, we indicate the principal objects of interest.*

BACK ROOMS

In the second small back room

112222. AMPHITHEATRE of Pompeii on the occasion of the flight between the Nucerines and Pompeians which caused Nero to stop all theatrical performances at Pompeii for ten years. (*Tac. Ann. XIV, 17*). This interdict expired only eight years before the destruction of the cities. (*Pompeii*).

On the top.

113197. THE JUDGEMENT OF SOLOMON (?) The subject is disputed. If its origin is Biblical, it is the only trace of Holy Writ as yet discovered in Pompeii.

The picture represents a woman imploring three judges (one of whom holds a sceptre) to save the life of her child, which a soldier is about to cleave in two with a chopper. A second woman is holding down the infant. A guard of soldiers and a few spectators make up the picture which was doubtless intended as a caricature of the incident. (June 1882, *Pompeii*).

In the last back room near the staircase

9009. ÆNEAS WOUNDED. This picture represents the scene described by Virgil (*Æn. XII, 383*), where, the surgeon Iapyx Iasides tried in vain to pull an arrowhead out of the wound, when Venus appeared bearing a Cretan herb called « *dictamnum* » or dittamy, which overcame the difficulty, the arrowhead dropping out of itself. (P.)

9010. THE TROJAN HORSE gaily caparisoned is being dragged through the city walls. Laocoön and Cassandra on the left, and in the background the Trojans with lighted torches. (*April, 1761, Pompeii*).

Returning to the back rooms we have examined, we come at the end to the

RESERVED CABINET (*Oggetti osceni*)

The Reserved Cabinet contains objects not suitable for general Exhibition.

FIRST ROOM

In the centre

- 27874. TRIPOD supported by young Satyrs of surprising expression. (*House of Julia Felix, Pompeii*).
- 27709. Marble satyr and goat of fine execution. (H.).
- 27710. Sarcophagus with bacchanalian in bas-relief. F.
- 37729. Bronze statuette of an emaciated man upon a hermes. (*Pompeii*).

MURAL FRESCOES,

- 27683. VICTORY crowning an ass, who has conquered a lion.
- 27687. Galatea and Polyphemus with a ram. (P.)
- 27692. Bacchus and Ariadne. (P.)
- 27695. LEDA and the Swan. (*Herc.*).
- 27700. Satyr, flying from an hermaphrodite. (H.)
- 27701. Pan and Olympus. (H.)
- 27875. Satyr discovering an hermaphrodite. (P.)
- 113196. Symposium on the banks of the Nile. (P.)

MOSAICS

- 27707. Mosaic: two seated figures.
- 27708. Satyr advancing towards a nymph, who is changed into a tree. Mosaic. (*Noja collection*).

MARBLES

- 27711. Comic marble bas-relief. (P.)
- 27712. Pan on a mule. Marble bas-relief. (P.)

27713. Bas-relief representing cocks. Marble.
27714. Two figures with traces of gilding. Marble. (P.)
27740. Sign of a house in stone, bearing the inscription
«*Hic habitat felicitas*» found on the door of a baker's shop.

SECOND ROOM

Glass-case in the centre

Grotesque figures of dancing dwarfs, lamps, bells
amulets, bronze mirrors, terra-cotta vessels with figures.
(*Pompeii and Herculaneum.*)

Professor Fiorelli has published a detailed work on
this department, which may be consulted in the Mu-
seum Library.

NATIONAL MUSEUM OF NAPLES

FIRST FLOOR

(Explanation of the plan)

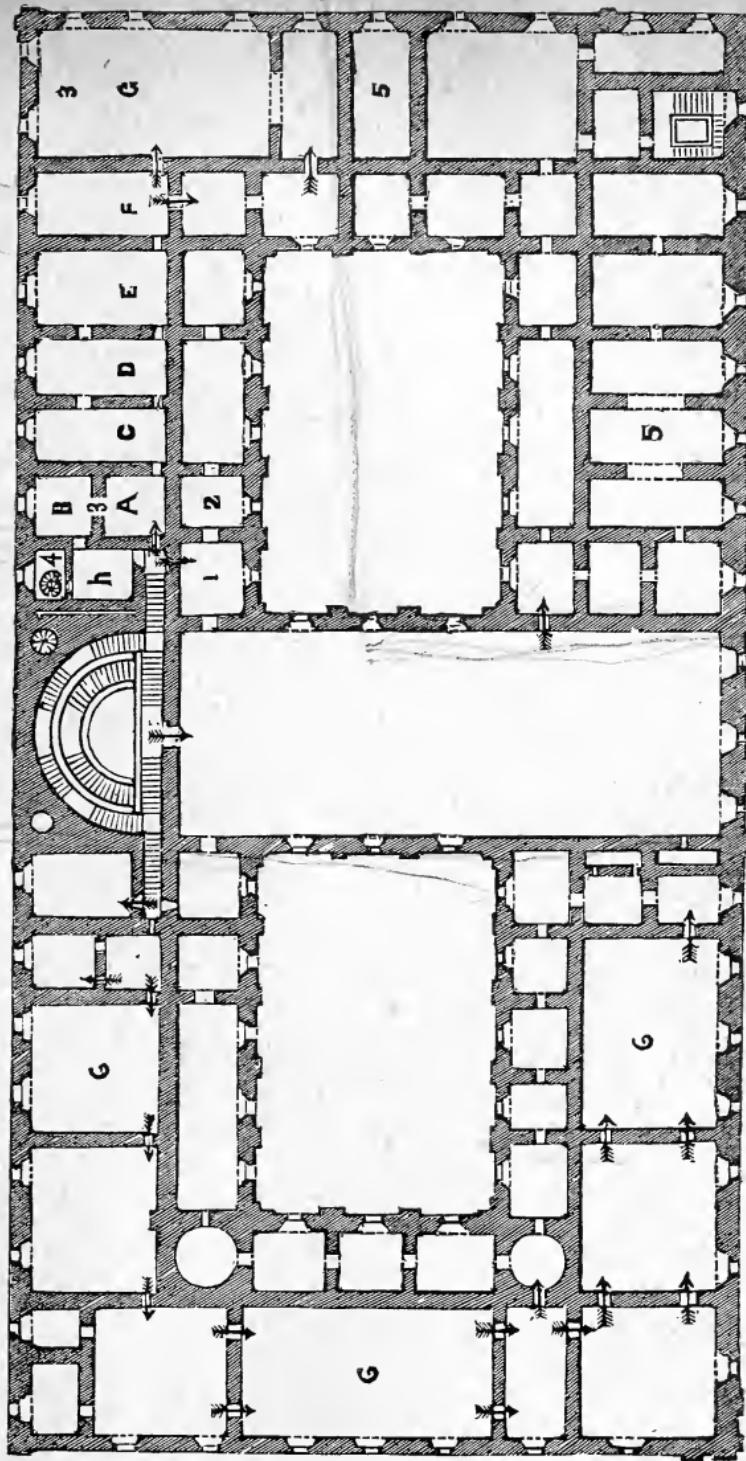
1. Pompeian Colours.—Food collection.—Pompeian pictures (*Scenes of Roman life*).

2. Incombustible linen.—Marbles and Bronzes.

Next to these rooms are the halls of

3. The Small bronzes.

- (a) Safes.
 - (b) Statuettes.
 - (c) Libation cups.
 - (d) Candelabra.
 - (e) Lanterns and Lamps.
 - (f) Kitchens, Surgical, mathematical and musical instruments.
Returning through these halls we find
4. Winding staircase leading to the Second Floor.
5. Library.
6. Picture gallery



W. 90596
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FIRST FLOOR — EAST.

The door on the right of the visitor at the top of the stairs leads to the

POMPEIAN COLOURS

Two octagonal table cases containing pigments in pots as found in a colourman's at Pompeii. Specimens of these colours were analysed by Sir Humphry Davy, who pronounced them in all respects similar to modern pigments.

FULLER'S PILLAR

*9774. A Pillar, from the shop of the Fullers at Pompeii.

On the right, a young man bearing a large cage for dyeing cloth, upon which an owl is perched, and a brazier. An apparatus of this kind is used to this day in Italy. The brazier (*scaldino*) is hung from a hook at the top of the cage over which the damp cloth is spread.

The picture to the left represents a young man scrubbing a piece of cloth which is hung on a pole; and the mistress of the establishment, wearing fine bracelets and necklace, and her hair in a golden net is receiving a piece of cloth from a girl: while in a row below, are four lads fulling cloth with their feet, in metal vats.

On the other side is a press with a double screw; beneath it some cloths hung up to dry; and three figures; one seated, the others standing, engaged in an animated conversation about a piece of cloth they hold between them,

On the walls

A large number of small pictures representing game fish, and still life. (*Pompeii and Herc.*)

111482. A fresco in four divisions representing scenes in tavern life. One player is made to exclaim « *Six* » The other « *No* » *it is three and two.* (P.)

120029-30-31. SYMPOSIUM. These three important paintings were all found in one room and represent three scenes of a Roman banquet, perhaps the beginning, middle, and end of the feast. We notice the guests, one of whom, being the master of the feast, has a red garland round his shoulder. In the foreground is a table covered with wine glasses, a slave with two cups; in the left corner two *tibicines*, or flageolet players, piping to a nude woman who is dancing in the foreground. The master of the feast is clapping his hands.

The second picture shows the proposing of the toast.
FACITIS VOBIS SUAVITER « *Good luck to you* » EGO CANTO
« *I sing* » EST ITA VALEAS, « *So be it and may you prosper* ».

The third picture represent the breaking up of the party. One of the guests is having his shoes put on, while another on the right has taken so much wine that he is being led away supported by his slave. (P.)

ARTICLES OF FOOD, POMPEII

In the centre, in an upright glazed cabinet.

84839. Meat in a double saucepan.

84835. Figs, olives, and dried grapes.

84834. Barley and oil in ancient bottles.

83846. Glass jar containing wine.

84847. Flour in a jar.

84849. Eight modern glass tubes, containing olives preserved in oil, and caviare.

... A handsome GLASS JAR containing olive oil. Age has given this vessel a superb enamel.

Round the room in glazed tables.

Carbonised fruits of every kind, that is to say:

Grain.—Millet.—Lentils.—Barley.—Pepper—Beans—Pine-nuts.—Walnuts.—Figs.—Pears.—Onions—Eggs—Chestnuts.—Raisins.—Bones a fowl.—Loaves.—A small ring-cake like the Neapolitan « *tarallo* ».

Cloth.—Linen.—Silk wound in a ball.—Cords.—Pigments.—Asphalte for roofing.-Sulphur.

Sandal soles made of grass.

Charred cloth purse with three bronze coins of the Emperor Vespasian, found with one of the skeletons in the house of Diomede.

Lamp-wicks.

... Shells of snails—Whelks—Oysters —A tortoiseshell
Other colours.

... Fourteen loaves, selected from eighty-six which were found in an oven at Pompeii.

NEXT ROOM

In the centre.

6542. VENUS. Marble head. (*Pompeii*).

In an upright glass-case, in the centre.

... A strip of asbestos cloth, found in 1835 by some paesants in the Abruzzi. Being incombustible it was used by the ancients to collect the ashes of the dead after cremation: and the finders, who used it to clean out their ovens, could not imagine how it was that it come out clean, and uninjured by the fire.

73152-3. Two CURULE CHAIRS. These were the emblems of the supreme power, and were placed i n the principal seat in the theatres on important occasions to represent the Emperor. It was only in later times that the use of them was accorded to Provincial towns. They were originally made of ivory, a survival of which ancient use will be noticed in their supports which are made to represent elephants tusks, the lower end being cast so as to caricature the head of an elephant. (*Pompeii*).

109983. Two BISELLIUMS with ornamentation in copper. (*Pompeii*).

Pompeian paintings

SCENES FROM THE FORUM and THE SCHOOL

Upon the walls. Some sketches of Pompeian street life, roughly drawn but extremely interesting.

9066. A SCHOOLMASTER flogging his pupil, who is «horsed» on the back of another boy, while a thied holds his feet. Three others are studying tablets placed on their knees, and others lean against the columns. (P.)

9069. The FORUM. A woman buying cloth. On the left, a seller of tools, and bronze vases. (P.)

9071. A BAKER'S SHOP. (*Pompeii*).

In three wall-cases round the room

... MARBLE BEARDED HEADS OF FAUNS. These heads were placed on marble pedestals to point out land-marks. (P.)

... Small animals for fountains in marble. (P.)

SMALL BRONZES (*utensili domestici*)

This collection of small bronzes, numbering some thirteen thousand specimens, nearly all found in Pompeii and Herculaneum, is the unique feature of the Naples Museum.

This department never fails to interest the passing visitor, while it is a mine of wealth to the antiquary, as it contains many perfect specimens of the every-day articles of personal use and ornament which nineteen centuries ago were connected with the public and private life of the Roman citizens.

All these articles from the elaborate Curule chair to the most common kitchen utensil, are designed and executed with an artistic grace which reaches the acme of perfection and elegance. Their number alone is sufficient to stock several Museums, and such is the elegance of their form and the perfection of their execution that they are no doubt correctly attributed to Greek artists, who alone would be likely to carry their taste for ornament into such minute details.

The difference between the work of these Pompeian artists and that of the artificers of our utilitarian age is especially noticeable in these rooms. Everything in a Roman house displayed the master hand of the artist in an unaffected, but quite unmistakable manner; whereas our household chattels, being made to a pattern and in vast numbers, though they answer their purpose admirably, may justly be treated as being the production of a mechanical age, testifying rather to the skill of the artisan, than to the taste of the skill of the artist.

Besides a great number of vases relating to the kitchen and to religious worship, this gallery contains a large quantity of small articles of every description.

Before we begin describing this most important collection, we think it our duty to give a general summary, and shall range in two classes the objects therein included.

Household goods for private use

Tables—Candlesticks—Lamps—Lanterns.

Bathing requisites, such as—Vases for perfume (*unguentaria*)—Scrapers (*strigilis*).

Toilet requisites, such as,—Hairpins.—Clasps—Combs—Vases for perfumes.

Surgical instruments, such as — *Speculum uteri* — Pincers — Hooks — Scissors — Forceps — Bistouries — Trocars — Lancet.

Harness for horses, such as. — Bridles — Spurs — Buckles.

Tools for husbandmen, and workmen, such as, — Pick-axes—Spades—Anvils—Hammers—Planes etc.—Scales—Balances—Weights—Compasses—Plumb-lines—Door ornaments—Keys—Locks—Hinges.

Economic Kitchener—Stoves with a bronze vase to get hot water—Soup-ladles—Spoons—Shovels—Pans for embers—Egg-cups—Saucepans—Tongs—Mortars — Vases for liquids—Colanders—Funnels—Pails—Small cups etc.

Household goods for public use

Bisellium, or seat of honour for Proconsuls—Curule chairs—Braziers used in public bathing-places—Tickets for theatres and gladiators—Bells.

Lustral font—Tripods for sacrifices—Altars—Haruspices altars—Vases to contain the entrails inspected by the haruspices — Tables on which the intestines were dressed before they were placed on the altar. — Knives to slaughter the victims—Lustral water sprinkler — Censers and spoon — Vases used in the worship of Deities—Craters or cups — Votive articles (*ex-voto*)—*Lectisternium*, upon which were laid the images of the

Gods with the sacred vases—*A rhyton*, or drinking-vessel
 The asterisk (*) denotes the specimens illustrated in
 Signor Monaco's large work, and the dagger (†) other
 noteworthy objects. The reader is particularly requested
 to follow the direction contained in the book, to avoid
 confusion in this departement.

FIRST ROOM

Round the room

*73020-1-2. THREE SAFES (*arcae*), all found empty.
 The first one, on the right which is of iron, is the
 finest. Its obverse is adorned with bronze nails and
 two busts of Diana in relief. Between them, the head
 of a wild boar. Beneath, two busts of Genii of Bacchus
 and the mask of a Bacchante. (*Pompeii*).

6343. Marble FAUN playing. The flute missing. (P.)

6869. A marble SPHINX for table. (*Pompeii*).

72985. Bronze BENCH of five feet used for *triclinium*. (P.)
On the left.

*72997. STOCKS found in the barracks at Pompeii.
 Four skeletons were found in this terrible instrument,
 the suddenness of the calamity not permitting of their
 release. These stocks would secure twenty prisoners,
 and the extremity of the sliding bar was fastened with
 a lock.

73950. Bronze tripod for sacrifices. (*Pompeii*).

SECOND ROOM

*72995. SACRIFICIAL TRIPOD, of exquisite execution
 adorned with beautiful arabesques and small bearded
 heads of Jupiter Ammon. The legs are braced together
 by elegant sprays of lotus-flowers. The basin is adorned
 with festoons and the skulls of bulls. (*Herc.*)

In a right wall-cases

... TERMS with double heads. These are of very fine execution, and were ornamental boundaries placed at the corners of flower beds. Similar landmarks on a larger scale, were used for estates, and in very early times the festival called « *Terminalia* » in honour of the god of Boundaries, was established at Rome.

5025. A MAN in Dacian costume lying on his back.

5026. A MAN setting his foot on a rock, wearing a mantle. (*Pompeii*).

Wall-case (opposite)

111697. ABUNDANCE seated on a throne. She hold a silver plate and a cornucopia. (1880, *Pompeii*).

5024. DIANA drawing her bow. Small statue. (P.).

*5010. FORTUNE on a globe. Statuette. (*Herc.*)

*5313. ABUNDANCE with rudder and cornucopia. The base is inlaid with silver. (*Herc.*)

5133. VENUS ANADYOMENE with gold bracelets and anklets. The base inlaid with silver. Much admired. (P.)

113257. APOLLO with silver fillet, and silver strings to his lyre. Very fine. Small statue. (1882, *Pompeii*).

5132. Another small nude Venus, after the bath. (P.)

In the window on two small tables.

... Two pails (*hydriæ*) richly inlaid with arabesques One has a double handle. (P.)

THIRD ROOM (Left side)

In the window; on a marble table.

*4996. ALEXANDER. A beautiful small equestrian statuette. (*Herculaneum*).

*4999. AMAZON. Mounted and hurling a lance. (H.)

4894. A HORSE. The bridle inlaid with silver. (*H.*)
On two marble tables.

72989. Brazier damascened in copper. (*P.*)

72991. BRAZIER. The obverse and reverse are adorned with Genii, head of Medusa and lion's masks. (*P.*)

In the wall-cases (right side)

LARES and PENATES

A large number of statuettes of Jupiter, Minerva, Apollo, Hercules, Bacchus, and other divinities, represented with their attributes.

These were the household gods of the Romans, appointed to watch over the building. They were frequently placed in a shrine, and on the coming of age of the Roman boys at the age of seventeen, the *Bulla patricia* (a trinket worn in boyhood) was deposited with the Penates to whom sacrifices were made on important family occasions.

Left side wall-cases, near the staircase.

The contents of these cases are very interesting. They show some of the very earliest attempts of the ancient Etruscans a casting the human figure in bronze.

5534. An IDOL in bronze, of primitive style. (*Elba, between Longone and Portoferraio*).

FOURTH ROOM (Right side)

In the window.

73951-73952. Two movable tripods for sacrifices. (*P.*)
Under glass.

73144. A very fine ewer found in a Greek tomb at *Locri*. The handle is decorated with a figure in relief in Egyptian style, with a lion's head above and a winged mask.

This vase stands on

73019. A round marble table, which served as the base of a fountain. The water flowed away through the lion's masks on the edge. (*Herc.*)

In the right and on the left, on two columns

68854. PAIL (*hydria*) inlaid with arabesques and animals. On the handles are engraved the words « **Corneilia Scribonia** ». (*Herc.*)

68866. PAIL (*hydria*) richly inlaid with arabesques in silver and copper, and with two handles which when at rest form a rim to the pail. (*Herc.*)

On a marble table (In the centre)

114594. Marble statuette of Silenus. (*P.*)

73146. A very fine bronze vase, demi-oval, the handles of which represent a combat of two gladiators. (*H.*)

69494. Lagena with handle inlaid in silver. (*P.*)

Wall-cases (right side)

LIBATION CUPS

69174. LIBATION CUP (*rhyton*), representing the head of a stag with silver eyes. The mouth being partly open allowed the liquid to flow out. (*Herc.*)

69086. PROFERICULUM in the shape of a beautiful female head, with tiara, eyes and necklace in silver. (*Borgia collection*).

69087. Libation cup of very beautiful execution. The edge is surmounted by an eagle with its wings spread out. The handle is formed by a swan. (*Nocera*).

*69167. MILK-JUG of elegant form. This jug is known as a milk-jug, an account of the two goats on its rim. (*H.*)

69169. Simllar JUG, having a panther for its handle. (*P.*)

69168. Another JUG of the same shape. The handle forms the perch of a parrot. (*Pompeii*).

... Large number of vases, lagenae, pots, basins, which, to judge by the ornaments of their handles were used for household purposes. The handles are specially beautiful and an endless variety of elegant form is displayed in their construction. (*P.* and *Herc.*)

69962-3. On an antique ring are strung two strigils (the best in the collection). The handles representing busts of Diana and Hercules. (*P.*)

109822. BASKET of very elegant form, having two movable handles. (*Pompeii*).

BASINS

73511. Basin with bas relief representing Æthra showing her son Theseus the sword that his father Ægeus had hidden under a rock. (*Herc.*)

Front wall

Large number of handles for vases and door knockers.

73983. *et seq.* Censers (*thuribula*) with chains for incense. (*Pompeii* and *Herc.*)

Wall cases (left side)

LAMPS

72255. Double lamp with garland and sun flower handle. The cover represents a child with a goose. (*Herc.*)

72287. DOUBLE-WICK LAMP (*dimyxos*) beautifully adorned with *acanthus* leaves. The lid bears a Silenus standing upright. (*Pompeii*).

72331. DOUBLE-WICK LAMP. A bat upon the handle. (*P.*)

72253 and 72254. Treble-wick lamps hanging by a well-wrought chain, and decorated with a nude dancer with *pileus* on the head. (*Herc.*)

†72206. LAMP-STAND. Silenus, seated, pouring wine

from a wineskin. Behind him, a stump to carry two lamps. (*Pompeii*).

72284. DOUBLE-WICK LAMP. The handle is ornamented with an acanthus. The lid representing a Satyr seated on a stamp holding a pan-pipe in the left hand. (P.)

72291. Handsome small Candelabrum. It represents Cupid astride on a dolphin, which is about to devour a polypus issuing from a shell. A wonderful work of art. (*House of Marcus Lucretius, Pompeii*).

72199. SILENUS. His movement and the gestures of his hands lead us to infer that he proposes to dance. Behind him a parrot on a bough which carries two lamps. (P.)

FIFTH ROOM

Round the room. Pompeian frescoes with decoration.

On a marble table from Pompeii.

*73000. CANDELABRUM formed of a decorated Corinthian column. Four branches issue from the top of the column, from which double-wick lamps hang by four stranded chains. Upon the left angle of the base, which is inlaid in silver, we observe a fine group of Aceratus (a Genius of Bacchus) mounted on a panther, the *rhyton* in his hand: opposite to him a small altar, upon which burns the sacred fire. (*House of Diomede, Pompeii*).

*4993. A CUPID holding a lamp like a comic mask and a lamp-hook. Beside, on a bronze column, another lamp in the shape of a human head: the flame issued from the mouth. (*Pompeii*).

In the window

72992. BISELLIUM adorned with the heads of asses and of bearded men, and designs in silver and copper. P.

... ORNAMENTS FOR BED decorated with finely-executed

horses head and a human head with beard. The wood work is a restoration. (*Pompeii*).

On the right and on the left.

73145. Splendid vase with four handles decorated with two female busts and richly inlaid with silver.

73115. A bronze EWER, the handle of which represent a winged figure standing on a Cupid who clasps a swan. Very fine. (*Pompeii*).

In the centre, on a mosaic table.

6335. Small statue of Silenus for fountain, in marble. (P.)

73098. Cratere, or *vaso a calice*. (*Pompeii*).

69489. Lagena with handle. (*Pompeii*).

73515. Small tripod for sacrifices. (*Pompeii*).

In the four first glass-cases (right side)

ORNAMENTAL FIGURES

On the right.

... Rings and bracelets in bronze—Ornamental small figures in bronze—Circular and quadrangular mirrors.

In the fifth and sixth glass-cases

TICKETS FOR THEATRES (tessere) and DICE

77086 *et seq.* Sundry CHECKS, *tesserae*, made of ivory, hitherto always called tickets for theatres. Observe the small numbered birds made of terra-cotta. (P. and H.)

*109880. Six numbered death's-heads (use unknown).

*76950. *et seq.* KNUCKLEBONES and DICE; some constructed that they might be loaded. (P.)

Front wall

DOOR ORNAMENTS

Collection of handles of bronze vases which have the appearance of door-knockers.

Side wall

72823. Bas-reliefs from the front of strong box representing Silenus, Venus, and other figure.

72592. Very fine handle, representing a Phrygian with a pair of shoes on, and his feet crossed. He stands on the mask of a bearded man. (*Herc.*)

72637. Handle. Apollo holding the lyre and the *plectrum*. Below, a swan with spreading wings. (*P.*)

†72610. SUPERB HANDLE, adorned with arabesques and inlaid in silver, with head of Medusa. (*Herc.*)

SIXTH ROOM

Under glass on a mosaic table.

72231. CANDELABRUM in the form of a tree, the boughs supporting five double-wick lamps. (*Herc.*)

72191. CANDELABRUM formed of a fluted column with four boughs to carry hanging lamps. (*Stabiae*).

In the window.

5017. A CUPID in the act of running. Observe the pig-tail which adorns its head. For fountain. (*P.*)

This Cupid is placed on

72994. A FOLDING TABLE. These legs have acanthus leaves, on the upper parts, from which young Satyrs are emerging, each one holding a rabbit under his arm. *P.*

5008. GENIUS with a flower in his hand, which may have served as a lamp. (*P.*)

This statuette is placed on

111047. A FOLDING TABLE in bronze, with *semisanto*.

marble top. The edge of this table is inlaid with silver.

73005. Great brazier found in the *Tepidarium* of the baths near, the temple of Fortune at Pompeii.

6334 and 113580. Two marble small statues of Satyrs four fountains. (P.)

In the centre on a round table.

120383. A small marble statue of a nude Faun with chlamys which falls over his shoulders. His foot rests on the trunk of a tree, and the hand bears a goat-skin from which the water flowed.

110022. Marble altar with two birds on the front.

69484. Lagena, and 73103. Cratere, or vaso a *Campagna*.

Wall-cases (right side)

74017 et seq. Six mensae for the Augurs (*haruspica*). They are in the shape of a stool. Upon these the entrails of victims were examined for divination.

... Several candelabra, or lamp-stands.

Hanging from top shelf

72180. Treble-wick lamp fitted with three exquisite double-stranded chains: a fourth chain holds the lid of the reservoir. This lamp is adorned with four heads issuing from garlands. (H.)

62181. Large treble-wick lamp. Instead of a cover it has a urn over the reservoir. This lamp is adorned with festoons and three masks. (P.).

Front wall cases

LANTERNS and LAMPS

72265 and seq. Many lamps representing a faun's head with one wick. (P. and Herc.)

72067. LANTERN glazed with talc, bearing on the top the words « TIBURTI CATUS S. » (Herc.)

Wall-cases (left side)

CANDELABRUMS

72226. CANDELABRUM in the form of the trunk of a tree: the boughs supporting three lamps of which two are in the shape of snail. (*P.*)

72195. CANDELABRUM formed of a fluted column capped by a small vase from which issue three branches; the boughs supporting three lamps. (*Herc.*)

... Several candelabra and lanterns.

KITCHEN UTENSILS

SEVENTH ROOM

Upon a table.

*72986. ECONOMIC KITCHENER consisting of a covered cylindrical boiler, communicating with a hollow semicircle provided with a tap. The fire within the semicircle heated the boiler, and the three swans upon it are constructed to carry a saucepan. (*Stabiae*).

On a table.

*72983. ECONOMIC KITCHENER in the shape of a rectangular fortress, with towers at the angles. The embers were laid in the centre and the fire was surrounded by a jacket of a water contained in the conduit beneath the battlements. The water could be drawn off by a tap in one of the sides. Spits for roasting were laid across the embrasures. Thus the kitchener furnished hot water and was adapted for all other culinary purposes, as well as for heating a room: while the steam from the water neutralised the noxious gases from the charcoal. (*H.*)

On a table.

*73018. CYLINDRICAL STOVE (*Calidarium*) of exquisite-

beauty. It stands on three lions' feet and has four handles, of which two are fastened to the sides by models of human hands. On the upper part are two handles, each of them formed by two spirited wrestlers. The lid is of very peculiar construction, the upper part being a boiler which communicates with the firebars beneath, which are hollow.

On a small table.

69784-9. A Peacock with spreading tail, a column capped with three dolphins; a pine-cone; a serpent; a cylindrical and a conical vase with jets, all forming a group for a fountain. (*Pompeii*).

... Handsome TABLE from recent excavations at Pompeii. It is in Egyptian style with a Sphinx spread out along the edge, with hands in the attitude of embracing the statuette of some god of which only the circular a base remains. A kind of arcade incrusted with silver rises from the edge, and above it is a small bust of Minerva with a helmet holding up a small marble table.

In the centre (on a table)

111048-73884. Two urns intended for heating water.

... SMALL CYLINDRICAL STOVE with cover and handle representing a slave with his hands tied behind him by a chain attached to the cover.

On two small tables on the sides.

73880. Two-handled ewer of very remarkable construction supported by three Sphinxes with lion's claws and intended for heating water, and

... A large HYDRIA, richly inlaid with arabesques.] (P.).

In the centre on a circular table

*73880. URN (*authepsa*) with two handles and lions' feet.

This beautiful urn is decorated with designs, and is similar to the Russian *samovar* and the old-fashioned English tea-urn. (*Herculaneum*.)

Wall-cases (right side)**SURGICAL INSTRUMENTS** (Chirurgia)

Most of these instruments were found in the « *House of the Surgeon* » at Pompeii, and differ but little from those in use at the present day.

*78029. POMPEIAN FORCEPS, formed of two branches crossing and working on a pivot. It was used for crushing small *calculi*. (Length 8 inches).

78030. SPECULUM UTERI, a tri-valvular dilator; the three valves, standing at right angles to the rest of the instrument, are jointly dependent on each other in the expansion transmitted only to one of them. Length, $8\frac{1}{4}$ inches; widest expansion of valves $1\frac{1}{2}$ inches. (1818, *Pompeii*).

113264. SPECULUM UTERI, a quadri-valvular dilator.

*78031. SPECULUM ANI. A bi-valvular dilator, probably used also for the *uterus* before the other one was known.

*78032. Dentated forceps of elegant construction.

78121. Sound with flattened extremity, bifurcated for cutting the frenum of the tongue: as used in modern surgery.

78034 *et seq.* Actual cauteries.

*78071. Surgical needle.

78026. A MALE CATHETER (*aenea fistula*).

78027. A FEMALE CATHETER, ($3\frac{1}{2}$ inches in length.)

*78008. TROCHAR for tapping for dropsy. A hole in the end gives an exit to the water.

78012. AN ELEVATOR (or instrument for raising depressed portions of the skull) made of bronze.

77982. Small curved dentated forceps, for removing foreign substances from cavities.

*77986 *et seq.* Fourteen bronze cupping vessels of modern shape, such as are now made of glass.

BATHING REQUISITES

*STRIGILS (*strigilis*), used by the ancients after gymnastic exercises and vapour baths to scrape off the perspiration and the eintments. (*Pompeii* and *Herculaneum*).

*.... Sundry small pots (*guttus* or *unguentarium*) in bronze for containing perfumed ointments. (P. and H.)

Front wall-cases

WEIGHTS and SCALES

Eighteen STEELYARDS and SCALES, complete.

*74039. This scale bears the inscription (in dotted lines): « TI. CLAUD. CAES. AIII VITEL. III. COS. EXACTA III TIC. CURA AEDIL », meaning that this balance, was stamped at the Capitol in the reign of the Emperor Claudius. (P.)

74056. Under the hook from which this specimen hangs we read the inscription. « IMP. VESP. AUG. IIX. T. IMP-AUG. F. VI. COS. EXATCA IN CAPITO (*lio*); that is to say, that it was stamped in the Capitol under the eighth Consulate of the Emperor Vespasian, and under the sixth of Titus, which corresponds to A. D. 77, two years only before the destruction of Pompeii. (*Stabiae*).

74100 *and seq.* Sundry round weights in black basalt (*nefritica*) marked in Roman figures.

74285 to 74290. Round weights in bronze, marked with silver numerals X, V, III, II, I, S. or « *semis* » (half) for the pound, and :: :: S for fractions of pounds.

*74390 to 74393. Four large weights,—a PIG bearing

initials P. C. (one hundred pounds); a CHEESE, and two KNUKLE BONES. (*Pompeii*).

74308 to 74313. Six bronze WEIGHTS in the shape of goats. These are marked P. X, P. V. P. III, P, II, P. I.

74599. Measure for liquids of the weight of ten pounds the *Congius* spoken of by Pliny. (*Borgia Collection*).

74600. 1. Dry measures.

Right wall-cases

MUSICAL INSTRUMENTS, SYSTRA

*76890. BAGPYPPES found in the barracks. The dulcimer of Dan. iii. 5. Nero was fond of this instrument, and is said to have played it in public. It is the favourite instrument of the S Italian peasantry. (*Pompeii*).

*76939. CYMBALS of two kinds. (*Pompeii*).

†76945 et seq. SYSTRA—jingling bronze rattles used in the worship of Isis. (*Pompeii*).

111055. A bronze SYRINX. It was fitted with a chain apparently to be carried round the neck. (*Pompeii*).

WRITING MATERIALS

Inkstands, pens, metal mirrors, serpentine bracelets. (*P.*)
75080. Inkstand still containing ink, (*atramentum*). (*P.*)

*110672. Bronze PEN, nibbed like a modern one. (*P.*)

In a tube of modern glass.

*65095. Pen of reed, found in a *papyrus*. (*Herc.*)

MATHEMATICAL INSTRUMENTS

*76657 to 76667. Plummets. (*P. and Herc.*)

*76670 et seq. Sundry pairs of compasses. (*P. and H.*)

*76684. REDUCING COMPASS. (*Pompeii*).

*115630. CALLIPERS. This handsome specimen is exactly

like the instrument used by modern sculptors. (P.)

*76689. Square. (*Pompeii*).

76690 *et seq.* Linear measures corresponding to 0,29 of our metre. (*Pompeii*).

SEVENTH ROOM — GREAT SALOON

In the centre

CORK MODEL OF POMPEII

In the centre of this room is a cork model of the excavation of Pompeii, on the scale of 1 to 100. It is extremely accurate, and well worthy of attention.

The wooden balustrade represents the outline of the ancient rampart, while the part painted green show the part which yet remains to be excavated.

The amphitheatre, which was capable of holding 12800 people, was situated at the extremity of the town as shown on the model.

The extent of the city is estimated at about one hundred and forty acres, and the part excavated may be taken at about fifty acres, leaving ninety acres still buried, beneath a mass of volcanic ash, about twenty feet, deep, which has been cultivated and even built upon for centuries. The length of the excavated portion is about six hundred yards, and the circuit of the city two miles.

The House of Diomede and the street of the Tombs being outside the wall are not represented on the model.

KITCHEN UTENSILS

... Many BASINS.

*76542-3. Large egg frame capable of cooking twenty nine eggs at once, and a small egg frame for cooking four eggs. (P.)

76540. Two very handsome andirons and five spits.—Tongs.—artistic shovels,—gridirons,—iron trivets.

... Pastry MOULDS in the shape of shells. (*P.* and *H.*)

*76352 *et seq.* Four SHAPES representing a hare, a pig, a ham and half a fowl. (*P.*)

... Bronze knives.—Spoons.—Implements for making pastry.—Pastry cutters.—Cheese-graters. (*P.* and *H.*)

... SAUCEPANS, of which many are lined with silver. (*P.*)

73231. A SAUCEPAN as found at Herculaneum, completely full of lava and encrusted with ash.

Glass-case (*In the front of the window*)

COLANDERS

COLANDERS perforated in graceful designs.

Note, the colander (77609) having in the centre a bas-relief of Venus with silver bracelets, holding out her hand to a small Cupid. (*P.* and *Herc.*)

IRON TOOLS

*71700 *et seq.* Scythes, sickles, bill-hooks, knives, rakes and forks, fous ploughshares, spades as used in Naples now, and trowels for gardening.

71746. Small pocket-knife with bone handle.

71789 *et seq.* Carding combs, long shovel, spring shears: shears of this form are still used in silk factories.

... Sundry smaller shears, blacksmith's cutter.

Pincers, axes, hatches, soldering iron, claws for drawing nails, pickaxes, wedges. Hammers for chipping pavements.

†71875 *et seq.* Key for raising heavy blocks of stone (as used now). *Hammers for carpenters and masons. Compasses, callipers, masons trowels, turnery tools, centrebits, scalpels, planes, saws, anvils.

A large whet-stone. (P. and H.)

CATTLE-BELLS

*CATTLE-BELLS. Large number of bells for cattle.

... BRONZE letters from inscriptions. (*Herculaneum*).

Pails (*hydriæ*)—Jugs for oil—Præfericula, or libation cups—Liquid measures.

BEDS

*78614. Three BEDS. Two have heads to them. The wooden part painted red is a restoration. The original wood was walnut. (*House of Vibius, Pompeii*).

... Bronze and iron grating (*claustrum*) found before a window in Pompeii.

73016. IRON STOVE covered with *lapilli*. It has places for two saucepans, and the bottom is of fire-brick. (P.).

Hanging up against the wall

78622. A bronze bell, shaped like a gong. It has a beautiful tone.

Glass-table

FISHING-TACKLE

76840 *et seq.* Netting needles, quadruple fish-hook weighted.—Four hundred fish-hooks. (*Pompeii*).

109703. A RUDDER, belonging probably to a bronze statue of « Abundance ». (*Pompeii*).

112845. Small iron ANCHOR; the only one yet found. (P.).

74577. A WIRE-ROPE formed of fifteen strands layed up like modern wire rope. Unique specimen.

LOCKS and KEYS

*71232 *et seq.* Locks in bronze and iron. Some have keys. (*Pompeii* and *Herculaneum*).

... Sundry keys of all sizes, some of which are very complicated. (*P.* and *Herc.*)

71283. Padlock, very curious. (*P.*)

*71392 *et seq.* Bolts of locks. Sundry hinges. (*P.* and *H.*)

*71401. IRON KEY, carefully made and inlaid with silver. It was found upon one of the skeletons of the family of *Diomedē*, in the cellar of his house at Pompeii.

75478. Small model of a quadriga of very great interest.

SADDLERY

*HARNESS FOR HORSES, consisting of scrolls, sprays, bits, nosebands, pole-heads, curb-chains, spurs, a stirrup (?), buckles, and other objects which can be readily identified.

*73003 and 73007. Two baths, the only bronze ones yet discovered. (*Pompeii*).

**Returning through these rooms in the third room,
we find a winding staircase leading to the second floor**

SECOND FLOOR

**IVORY ARTICLES—ENAMELS—GLASS—SILVER and GOLD
OBJECTS—ARMS—PAPYRI—CAMEOS—COINS—ITALO
GREEK-VASES and CUMÆAN COLLECTION.**



At the top of the winding staircases;

IVORY ARTICLES**FIRST ROOM**

In two table-cases,

74893. Ivory handles for knives, and bone spoons. (*P.*)

77426. Ivory fragments from dressing-cases. These have been dove-tailed.—Bone-spoons. (*Pompeii*).

78437 *et seq.* Scoops for taking ointment out of narrow-necked bottles.—Fragments from the curule chair. (*P.*)

110924. Statuette of Venus with dolphin. (P.)
 78279. Statuette of boy wearing the « *bulla patricia* »
 Atlas—Farnese Hercules and fragments of the Farne-
 se Bull.

109905 and 5. (*bis*). Two ivory panels (frame modern)
 carved on both sides, used as ornaments for furniture.
In the centre.

*72990. Bronze LAVER for lustral water. (*Temple
 of Isis, Pompeii*).

TERRA-COTTA VITRIFIED

In six wall-cases, on the right,

BOWLS — Two groups of the « *Carità Romana* ». —
 LAMPS — Egyptian Idols.

In the corner of the room.

6382. HERCULES holding the apples of the Hesperides.
 Small marble statue for fountain. (P.)

SECOND ROOM

In the centre (on a column)

6111. BOY clasping a goose. Marble statuette. (P.)

GLASS

In the window (on a column).

124700. CRATERE or *vaso a campana* in glass paste
 with two *voluta* handles twined over the lips of the vase.

In ten wall-cases (round the room)

Bottles—Bowls—Drinking vessels — Chemist's bottles
 —Jugs shaped like the breast of a duck.

In the corner of the room.

... A marble bust of Faun of lively expression for
 fountain and many terms. (P.)

Table-cases in the centre**TOILET REQUISITES**

77355 *et seq.* Ivory and bronze combs. Observe especially:

118719. IVORY COMB recently found in Pompeii. On the top will be seen an Ibis and a basket full of fruits.

*77363. BRONZE THIMBLE. (P.)

77386 *et seq.* Hairpins in bone and bronze, adorned with statuettes and busts.

77364. Tooth-picks and ear-pickers. (P. and H.)

77318. *et seq.* Bone buttons and bronze studs. (P.)

*77570. Pot of rock-crystal, still containing *rouge*, and small flagons in alabaster and ivory, for perfumes.

*77522. SPINDLE fitted with a bronze hook. (P.)

THIRD ROOM**GLASS (*continued*)****In the window**

*13521. CINERARY AMPHORA on a modern stand, found full of uman ashes in 1837 in one of the buildings near the street of tombs at Pompeii. It is of blue glass covered with a bas-relief of opaque white glass figures and foliage.

The design represents vines loaded with grapes, twining gracefully round the body of the vase. Among them are several Cupids, three of whom are playing upon musical instruments, while the others are engaged in the various operations of the vintage. There is besides a great variety of scroll-work, birds, flowers, fruits, acorns and other beautiful decorations. At the base are two faun's heads, and in the lower band animals of various kinds pasturing beneath some trees. Nothing can exceed

the grace and beauty of the composition and execution of this design. The vase is in the same material as the Portland Vase, which may be seen in the Gem Room of the British Museum.

Centre wall-case

13522. GLASS PLATE chequered with lapislazuli, and gold-coloured fragments. This is Greek work, dating probably 300 b. c. (*Ruvo*).

13688. BLUE PATERA with handle ending in a ram's head. The bowl is decorated with a mask of a Silenus encircled by a garland of vines in bas-relief made of opaque white glass. (*House of the Tragic Poet, Pompeii*).

CUP in rock-crystal with two handles with foliage.

Restored. Latest excavations. (*S. Maria di Capua*).
Another glazed case in the centre.

Paterae in glass, and necklaces in rock-crystal.

In the centre

6365. A NAIAD seated. Marble statue for fountain.(P.)
In the glazed wall-cases, (round the room).

Bottles—Cups—Bowls.

FOURTH ROOM

TAZZA FARNESE

In the window.

*27611. CUP OF ORIENTAL SARDONYX (diam. 234 mill.) of inestimable merit and value, found either in the Castle of *Sant' Angelo* at Rome, or in Hadrian's villa at Tivoli. It came into the possession of Duke Charles of Bourbon when he was besieging Rome, and was already disfigured by a hole in the centre, which had been bored through it with the view no doubt, of fixing it on a stand.

It is the only known cameo of its size which has a composition engraved on both sides of it. On the outer side is a magnificent Medusa, and on the inner eight figures in relief, representing Ptolemy Philadelphus consecrating the harvest festival instituted by Alexander the-Great after the foundation of Alexandria.

GOLD ORNAMENTS

In the centre (*in two table-cases*).

Rings

Gold rings, most of them set with fine stones.

Among these are several serpentine rings, double rings, bearing an anchor and palm, which have been thought to have been wedding rings. Note :

†In the second row no : 25181 is a ring bearing a mask engraved on niccolo, which was found at Pompeii by king Charles III, who wore it for many years. When this King inherited the throne of Spain , he handed over the ring to the Museum.

†25236. GARNET RING, upon which a very smal! figure and the inscription « *Cassia* » are engraved. This ring was found with the massive gold bracelets below, upon a skeleton in the house of the Faun.

25218. Large ring in onyx with Hercules , and the inscription Ε ΟΔΩΝΟΕ .

Large ring in niccolo, with discobulus standing.

25732-3-4. Three rings with the finger-bones of their owners. (P.)

25085. Very large head of Brutus engraved on gold, gram. 350. Inscr. ΑΝΑΞΙΔΑΣ ΕΠΟΙΕΙ « *Anaxilas fecit* », (*Santa Maria di Capua*),

In the centre

On a column.

6277. APOLLO hermaphroditus. A small marble statue. (*Pompeii*).

I wall-case (Round the room on the right)**GOLD OF ROMAN PERIOD**

Bracelets of various kinds. Note:

- *24825. Two large serpentine bracelets, weighing two pounds (the largest yet found). (*House of the Faun, Pompeii*).

25260. LONG GOLD CHAIN, beautifully worked. This chain was found in 1874 together with several of the gold ornaments (see nos: 25257-8) on the first floor of a house at Pompeii where eleven persons (whose skeletons were found) had taken refuge. (Length $\frac{1}{2}$ yards).

- *24842. BRACELET of two cornucopiae with lions'heads. (*Herculaneum*).

109587. BRACELET of gold wire twisted into figures of 8. Small heads in relief on the clasps. Unique. (P).

- †111114. Two vine-leaf necklaces one of forty-eighth and the other of forty-six leaves. (P.)

II wall-case

Necklaces of various kinds and a purse made of gold network.

III wall-case

Bracelets of various kinds.

IV wall-case

110834. Lady's hair-net of gold wire in perfect preservation.

V wall-case

24840. Bracelets and earrings in the shape of almonds, of a segment of an apple and others representing Genii. (*P. and H.*)

VI wall-case

123955. Handsome crown worked with foliage.

.... Bracelets and necklaces. (*P. and H.*)

VII and VIII wall-case**GREEK and ETRUSCAN PERIOD**

†25234 *et seq.* A pair of very large earrings of pyramidal shape, decorated in filigrane, and bearing a head of Medusa.—A ring (the setting modern), with an agate in intaglio representing an Amazon.—A gold coin of Syracusa representing Hercules. (*Gift of Baron d'Arbou Castillon found in 1864, in a tomb at Taranto*).

24826. KID in massive gold, of very fine execution. Found at Edessa in Mesopotamia. (*Borgia collection*).

24844. Fillet with a head of Medusa in relief. (*Toro*).

24852. MASSIVE GOLD BULL with Phœnician and Greek inscription. (*Syracuse*).

24876-8. Two perfume vases in blue glass mounted on gold stands with wide border, upon which are some tragic masks in bas-relief. (*Venosa*).

24883. Splendid necklace formed of twenty-one Silenus masks and fifty-eight acorns and *fleurs-de-llys*. (*Armento*).

IX wall-case (Opposite)

24650. Two BULLÆ PATRICIÆ. These trinkets were worn round the necks of patrician boys in Roman times, and were dedicated to the gods when the boys arrived at

man's estate. They were called « *bullae* » bubbles (from their shape) and are represented on the statuettes of boys of noble birth. (*Herc.*)

24845-6. Two handsome brooches, to which two gold pomegranates have been suspended.

24893. GOLD TIARA formed of a curved spray with leaves and flowers set with garnets, and a small gold butterflies. (*Fasano, the ancient Gnatiae*).

110682. Marble statuette of Venus dressing adorned with gold necklace and bracelets. (*Pompeii*).

X wall-case

25000. LARGE GOLD LAMP (*Roman period*), weighing nearly two pounds and having its handle formed of a leaf. It is the only gold lamp yet found in Pompeii. It was found in the street near a shrine dedicated to Minerva, which has given rise to the improbable assumption that it was a votive offering to this goddess. (*P.*)

*113576. REMARKABLE NECKLACE of ribbon wire set with eight large pearls and nine emeralds. At one end of it is a gold disc set with an emerald, and the other end is a hook. This is one of the richest necklaces of antiquity. (Length, 14 in.) (*Found near Pompeii, 1884*).

FIFTH ROOM

SILVER

On a column in the widow,

*25283. SILVER PAIL with bronze handle. Round it, in bas-relief a nude lady seated, and being attended after her bath, by female slaves. (*Herculaneum*).

In two glazed cases in the centre,

†25376-77-80-81. THE FOUR FAMOUS CENTAURS CUPS

executed in magnificent high-relief representing Centaurs and Genii. (*Pompeii*).

25492-3. DIANA and APOLLO. Two medallions in high relief.

25383. Statuette of a Camillus. (*Pompeii*).

25495. Circular plaque. Satyr seated on a rock playing the lyre before a term. (H.)

25489. ABUNDANCE. Circular *plaque* of perfect preservation. (*Pompeii*).

†75091. Octagonal inkstand (found in a tomb at Terlizzi) of bronze, decorated in silver, with the seven divinities who presided over the seven days of the week,—namely Apollo, Diana, Mars, Mercury, Jupiter, Venus and Saturn.

Martorelli, the archaeologist, thinks that it belonged to some astronomer of the time of Trajan.

In the centre

6279. Diana drawing the bow. A marble statue. (F.)
In two glazed-cases, in the centre.

25301. MORTAR representing the *apotheosis of HOMER*. One of the most famous specimens of ancient silver work In the centre is the poet draped and veiled, borne heavenwards by an eagle. On the right a female figure representing the Odyssey, her head resting on her right hand. (*Herculaneum*). *

*25300. MORTAR-SHAPED CUP, adorned with beautiful leaves and sprays. (H.)

25699. A man and woman conversing. Silver inlaid in copper.

In the wall-cases, round the room.

70991 *et seq.*, Long borders inlaid with silver serving as horizontals for bedsteads.

CUPS and VASES

Cups, among which two chased cups. Pastry-moulds in the shape of a shell and spoons of various shapes. Silver bracelets of various kinds.

Sixteen saucepans, the handles engraved with designs. One of them bears the maker's name. (*P.* and *H.*)

Sauce-ladles. (*P.* and *H.*)

111768-9. Two LARGE PITCHERS, with two handles. Each weighs about 10 lbs. (*Pompeii*).

25695. Rectangular silver trays. (*H.*)

Beneath, two delicate silver colanders (116353 and 25496) are suspended. (*H.*)

†25490. THE DEATH OF CLEOPATRA. A very fine bas-relief on the reverse of a circular mirror. The queen is seated, having already been bitten by the asp, and her head is supported by an attendant. Below her chair is the basket of figs in which her attendants, Charmion and Eiras, concealed the asp. (*H.*)

SIXTH ROOM**In the centre**

On a column.

69089. Libation cup of oblong shape. This is quite a unique specimen. (*Ruvo*).

In the window under glass,

5673. Helmet (*galea*) with bas-relief representing the last night of Troy. (*H.*)

5674. Helmet with bas-relief. A martial trophy. (*H.*)

In the centre under glass,

5668 *et seq.* Four greaves with rich ornaments.

In six wall-cases (on the right)

GRECIAN ARMOUR

Helmets—Cuirasses and gauntlets of the Greek period.
(*Pœstum and Ruvo*).

Lances — 5745. A flag-staff with a cock on the top, used as a military standard. (*Pietrabbondante*).

73987. BRONZE PEDESTAL of a table formed of a rectangular column surmounted by a bearded head of Bacchus bearing a cup. In front of the column a charming Victory, holding a martial trophy in her right hand, rests her feet upon a globe.

ROMAN ARMOUR

Helmets—Greavos—Gauntlets—Spear heads of the Roman Period—Parazoniums.

In the window, in two table-cases,

5844 *et seq.* LEADEN SLING-BOLTS (*ghiande missili*) with inscriptions, from the battle-field of Cannae.

Upon the walls

Five Trumpets for gladiators.

SAMNITE PAINTINGS (Frescoes)

On the wall.

These paintings af great interest for their antiquity represent warriors returning from an expedition, and were probably painted not later than 600 b.c. (*Pœstum*).

The room which follows, is the

PAPYRUS COLLECTION

The papyri were found in January 1752 in a house a hundred feet beneath the garden of the convent of St. Augustine, at Resina.

The library of this house was furnished with shelves against the walls, and a bookcase in the middle of the room, containing together some three thousand charred papyri, inkstands, and reeds for writing. When first discovered they were taken for pieces of charcoal; about half of them were destroyed, and it was not till much later that they were discovered to be literary treasures perhaps of inestimable value. Hitherto nothing special has been found among them, but there is no saying what may yet come to light.

At first the greatest difficulty was experienced in deciphering them, and many were destroyed in the attempts of the experts; but, thanks to the ingenuity of the Rev. A. Piaggi, a way was found to unroll these cylinders and to fix them upon a transparent membrane. Each papyrus consists of about one hundred pages, and about five hundred have been unrolled.

The walls of this room, as well as the cases against the wall are full of unrolled papyri, and specimens are shown of those in the original condition, as found.

Two of the machines used for unrolling the papyri are exhibited in this room, as well as the portrait of Piaggi of whom we have spoken above.

The following have been published:—

PHILODEMUS. On Music—Life and Manners abridged from Zeno on Freedom of Reason, lib. ix. — On Vice, lib. x.—On Rhetoric (4)—Life and Religion. On what is useful to the people, according to Homer—On Vices and their opposite Virtues—On Phenomena—On Ani-

mals — On Poems; and lastly a paper of questionable morality.

EPICURUS: *de Natura*. Books ii., xi., and two others.

POLYSTRATUS: On Pride, **CHRYSIPPUS:** *de Providentia*.

METRODORUS (?): On Sensations.

Fragment of a Latin poem, perhaps referring to the battle of Actium; and a few other writings of uncertain authorship.

(*In the centre*) **WAXED TABLETS** (*Tabulae ceratae*).

Thin pieces of wood covered with wax on the inner side, and folding bookwise on a hinge (Hom. II. vi. 169) They were made in two, three, or more folds, and those containing important matter were sealed by a thread passing through the margin and secured by wax to the exterior. The manuscript was scratched upon the wax with a pointed stylus, and could be erased with the blunt end of the same instrument.

In 1875 a large box was found in the « *House of Lucius Coecilius Jucundus* » at Pompeii, containing a number of these tablets bearing Latin and (one, or two of them) Greek inscriptions, interpreted by Professor de Petra to be contracts, bonds, and receipts. The name of Jucundus appears upon them all, and in the house was a most beautiful bronze bust (see Large Bronzes, No. 110665 p.53) bearing the inscription « *Genio L. nostri Felix L.* », being no doubt the portrait of the usurer Lucius Cœcilius Jucundus, who transacted loans at the rate of 2 per cent. per month the term of payment being one month.

The threefold tablets were 121 × 107 millimetres. They were written upon on both sides, excepting the two whose other side formed the cover of the instrument. Thus surfaces one and six were blank, and formed the outside when the triptych was folded up. Surface two, gives us

the contract. Surfaces three and four the names and seals of the parties and the witnessess, and surface five an abridgement of the transaction.

We annex a version of one of these documents with Prof. de Petra rendering.

« Eight thousand five hundred and sixty-two sesterces « (seventy-five pounds sterling) in specie. This sum has « been credited by L. Cœcilius Jucundus on account of « the auction of Pullia Lampuris — interest deducted.

Pullia Lampuris acknowledges the receipt from L. « Cœcilius Jucundus. Executed at Pompeii the tenth day « before the kalends of January (23rd December, A. D. 57) « under the second consulship of Nero Caesar and of « L. Caesius Martial ».

Several other tablets have been read; among them the memorandum of the purchase of a slave for 2500 sesterces about twenty pounds sterling.

In the room where the Papyri are exhibited are three table-cases containing Cameos and Intagli of minor importance, and in the next room, where coins are exhibited, there is in three other table-cases, a collection of Cameos of the first order.

CAMEOS and INTAGLIOS

This collection comprises about a thousand cameos and five hundred intaglios, many of which bear the name of Lorenzo dei Medici, and came from the Farnese Collection. The remainder are from Pompeii and Herculaneum.

The ancient specimens are marked « Ant... », and the mediaeval ones « xv. » (fifteenth century).

FIRST TABLE.—FIRST COMPARTMENT (25833 to 25890.)
First row,

1. *Onyx. THE EDUCATION OF BACCHUS.* The infant god,

mounted on a lion led by a nymph, is held up by one of the *Nysiades*; behind, *Nysa* seated. *Ant.*

2. *Onyx*. MELEAGER, sitting and caressing his dog. *Ant.*
3. *Onyx*. A NEREID on a Triton, playing cymbals. *Ant.*
4. *Sardonyx*. VENUS surprised at her bath. *Ant.*
5. *Onyx*. NEPTUNE and PALLAS. Inscribed ΗΥ, *Pyr-gotele*. *Ant.*
6. *Onyx*. DAEDALUS and ICARUS and two females. *Ant.*
7. *Onyx*. VENUS on a lion led by Cupid. *Ant.*
8. *Oriental Onyx*. TRIUMPH OF BACCHUS and SILE-NUS. *Ant.*

9. *Onyx*. BEAR-HUNT. Inscribed « GNEIUS. » *Ant.*

Second row,

10. *Sardonyx*. Two FEMALE HEADS. *Ant.*
12. *Onyx*. CHARIOT driven by VICTORY. Legend, ΣΟΣΤΡΑΤΟΥ. *Ant.*
13. *Agate*. HELLE on a ram, and Cupid. xv.
16. *Onyx*. JUPITER overwhelming the Titans. Legend, ΑΘΗΝΙΩΝ. *Ant.*
17. *Onyx*. COCK-FIGHT in presence of two Cupids, one lamenting his defeat, the other victorious. *Ant.*
18. *Onyx*. HERCULES and OMPHALE. *Ant.*
20. *Onyx*. BACCHUS finding Ariadne. *Ant.*

Third row,

23. *Agate*. ULYSSES at rest. xv.
25. *Sardonyx*. HOMER; name on the mantle. *Ant.*
28. *Agate*. AURORA in a *biga*. *Ant.*
29. *Onyx*. OMPHALE with the club of Hercules. *Ant.*
- *30. *Agate*. JUPITER SERAPIS, in high relief. *Ant.*
31. *Onyx*. HERCULES bearing Cupid. *Ant.*
- *32. *Agate*. Head of Medusa. *Ant.*
33. *Agate*. SATYR kneeling. A fragment. *Ant.*
35. *Onyx*. BACCHANTE playing the *tibia*. *Ant.*

Fourth row,

38. Agate. OTHRYADES dying. *Ant.*
 39. Sardonyx on glass. Head of Medusa. *Ant.*
 †41. Sardonyx. SATYR dancing. A fragment. *Ant.*
 42. Agate. MINERVA with helmet and quiver. *Ant.*
 †44. Sardonyx. AUGUSTUS. Attributed to *Dioscorides*.
 47. Onyx. AURORA in her chariot. *Ant.*
 *48. Oriental Onyx. A FAUN carrying the infant Bacchus. *Ant.* *Lacus Ital.*

Fifth row,

52. Onyx. A fine head, perhaps CICERO. *Ant.*
 53. Onyx. VICTORY, on a *biga*. xv.
 58. Sardonyx. Bellerophon killing a lion. *Ant.*
 59. Sardonyx. VENUS sitting with CUPID. xv.
 *60. Oriental Onyx. SCULPTOR chiselling a vase. *Ant.*
 61. Oriental Onyx. NEREID on hippocampus. *Ant.*

Sixth row,

35. Agate. DIRCE'S PUNISHMENT. Fragment.

Seventh row,

1857. Onyx enamelled. VESTALE, a superb head. *Ant.*

SECOND COMPARTMENT (25900 to 26042).

First row,

68. Sardonyx. A MAN'S HEAD perhaps Mæcenas. *Ant.*
 69. Agate. Ariobarzanes III., king of Cappadocia. *Ant.*
 77. Sardonyx. DOMITIAN, laurel-crowned. xv.
 78. Agate. FAUSTINA the younger (?) *Ant.*
 79. Sardonyx. CUPID and PSYCHE. *Ant.*
 85. Sardonyx. Bust of MINERVA. *Ant.*
 87. Agate. CASSANDRA at the Palladium. xv.

Second row,

90. Sapphire. Veiled head of LIVIA. xv.
 97. Agate. AJAX dragging Cassandra from the Palladium. *Ant.*

57. Chalcedony engraved K.

99. *Lapis-lazuli.* Tiberius crowned with laurel. xv.
 100. *Agate.* VICTORY in a *biga.* Ant.
 105. *Emerald.* Bust of JUPITER SERAPIS. Ant.
 108. *Chrysolite.* HARPOCRATES. xv.

Third row,

123. *Jacinth.* CLEOPATRA. xv.
 124. *Onyx.* MARSYAS bound and MERCURY. Ant.
 130. *Agate.* JUBA II, king of Mauritania. Ant.
 134. *Onyx.* LEDA and the SWAN.

Fourth row,

138. *Onyx.* SACRIFICE TO PRIAPUS. Ant.
 147. *Sardonyx.* HERCULES and the lion xv.
 154. *Onyx.* GANYMEDE and THE EAGLE. xv.
 156. *Agate.* HERCULES with the lion's skin. xv.

Fifth row,

160. *Onyx.* VENUS and MARS. Ant.
 161. *Oriental Onyx.* LIVIA as JUNO. Ant.
 167. *Garnet.* SAMSON, with legend. xv.
 171. *Agate.* DOMITIAN. xv.
 172. *Agate.* Head of JULIA MÆSA. Ant.
 175. *Onyx.* Bust of AQUILIA SEVERA? Ant.
 176. *Agate.* Bust of JULIA SOEMIS? Ant.

Sixth row,

185. *Onyx.* Head of Agrippina. Ant.
 †188. *Sardonyx.* AURORA on a *quadriga.* The artist knew how to make the most of the different strata of the stone to give each horse a distinct colour. According to Winckelmann, their colours indicate dawn, day, twilight, and night. Ant.
 190. *Onyx.* ERATO playing the lyre. Ant.
 193. *Onyx.* CUPID; legend—ΦΙΛΩ, I love: Ant.
 196. *Jacinth Chrysopat.* CÆSAR. xv.
 197. *Onyx.* Hand pulling an ear; MNHMONEYE « remember ». Ant.

198. *Onyx.* Hand-in-hand; OMONOIA, concord. *Ant.*
Seventh row,
 201. *Onyx.* GANYMEDE borne by the eagle. *Ant.*
 †203. *Agate.* THETIS on a dolphin, with Triton and Zephyr. xv.
 206. *Glass.* Tiberius. (*Pompeii*).

INTAGLIOS

SECOND TABLE—FIRST COMPARTMENT (26043 to 26209).

First row,

205. *Amethyst.* OLD MAN with cloak. *Ant.*
 206. *Garnet.* VESTAL. *Ant.*
 †209. *Cornelian.* AJAX and Cassandra at the Palladium. *Ant.*
 210. *Chalcedony.* Head of infant Hercules. xv.
 212. *Emerald Plasma.* ORPHEUS playing the lyre. *Ant.*
 †214. *Chrysolite.* PALLAS. xv.
 215. *Chalcedony.* ANTONINUS-PIUS (?). xv.
 216. *Sardonyx.* Bust of JULIA. xv.
 219. *Cornelian.* PERSEUS with the head of Medusa.
 Legend—ΑΙΟΣΚ...Dioscorides. *Ant.*

221. *Cornelian.* SOLON. Legend—ΣΟΛΩΝΟΣ. *Ant.*

Second row,

228. *Amethyst.* JOLE; a fine head. xv.
 229. *Cornelian.* THETIS and a Triton. *Ant.*
 230. *Sapphire.* Fine bust of Juno. *Ant.*
 *232. *Amethyst.* DIANA, with Apollonius inscribed in Greek. A gem of great celebrity. *Ant.*
 238. *Cornelian.* Head of Antinoüs. *Ant.*

Third row,

244. *Beryl.* Head of SERGIUS GALBA. xv.
 250. *Amethyst.* ANTONINUS PIUS. *Ant.*
 251. *Sardonyx.* TRAJAN and his wife PLOTINA, MARCIANA his sister, and his niece MATIDIA. Group. *Ant.*

254. *Cornelian.* PERSEUS with Medusa's head. Inscribed: *Dioscorides. Ant.*

Fourth row,

268. *Cornelian.* Fine head of PLATO. xv.

276. *Cornelian.* JULIUS CAESAR. xv.

Fifth row,

287. *Garnet.* BUST of CLEOPATRA. *Ant.*

Sixth row,

(*The first stone, without a number.*) *Cornelian.* Handsome bust of Juno. (*Pompeii*).

Seventh row,

329. *Sardonyx.* MARS crowned by Victory. *Ant.*

Ninth row,

362. *Green Plasma.* MARCUS AURELIUS. *Ant.*

SECOND COMPARTMENT (26210 to 26389).

Second row,

†390. *Cornelian.* SACRIFICE. Group of 18 figures. xv.

393. *Agate.* PLOTINA, a fine head. xv.

404. *Heliotrope Jasper.* ÆSCULAPIUS. xv.

408. *Cornelian.* SILENUS upon an ass. Group. xv.

Third row,

413. *Cornelian.* PESCIENNIUS, with inscription. xv.

417. *Sanguine Jasper.* SACRIFICE. xv.

419. *Cornelian.* LIVIA and TIBERIUS. Group. xv.

Fourth row,

428. *Cornelian.* JULIA, daughter of Titus. xv.

439. *Cornelian.* Strength conquered by Beauty. A woman seated on a lion, with two Cupids. Legend—ΑΛΕΞΑΝ... « Alexander ». xv.

Fifth row,

451. *Emerald Plasma.* JUPITER, JUNO, and MINERVA. A.

Garnet c. 7.3 gr. 6

Sixth row

473. *Chalcedony*. AFRICA PERSONIFIED. Engraved with unintelligible characters. *Ant.*

474. *Agate*. GALBA crowned with laurel. xv.

Seventh row,

490. *Chalcedony*. VICTORY. *Ant.*

Eighth row,

524. *Jade*. A handsome female head. *Ant.*

OTHER INTAGLIOS and CAMEOS**THIRD TABLE—FIRST COMPARTMENT (26390 to 26766).****(INTAGLIOS.)***First row,*

573. *Cornelian*. Head of CYBELE. *Ant.*

Second row,

584. *Chalcedony*. JUPITER enthroned. xv.

Third row,

617. *Cornelian*. PROTESILAÜS and LAODAMIA (?) *Ant.*

620. *Sardonyx*. VICTORY on a chariot. *Ant.*

Fourth row,

644. *Green Jasper*. JUPITER SERAPIS and JUNO. *Ant.*

Fifth row,

779. *Cornelian*. MINERVA crowned by VICTORY. *Ant.*

Ninth row,

905. *Emerald Plasma*. SATIRE personified. *Ant.*

SECOND COMPARTMENT (26767 to 26965)**(CAMEOS.)***First row,*

933. *Turquoise*. SABINA; bust with head of Medusa. *Ant.*

Second row,

946. *Agate*. Pretty portrait of a woman. xv.

Third row,

967. *Onyx*. AURORA in her chariot. *Ant.*

Fourth row,

988. *Onyx.* THE THREE GRACES. xv.

Fifth row,

1003. *Onyx.* MINERVA. xv.

Sixth row,

- †1024. *Onyx.* ALEXANDER THE-GREAT. xv.

Seventh row,

1046. *Agate.* SOCRATES. xv,

FOURTH TABLE

1129. *Agate.* Thetis on a Triton. *Ant.*

1162. *Agate.* Head of Cicero. **KI-KE-PO.** *Ant.*

1217. Large scarab. *Ant.*

- ... A necklace of scarabs.

1375. *Green Jasper.* Aurora. xv.

- †1452. *Cornelian.* A *bulla* mounted with gold wire to hang round the neck, representing a man and his wife, probably portraits of the wearer's parents. *Ant.*

FIFTH TABLE (27349 to 27610)

PORTRAITS in intaglio, designed as *ornaments for necklaces.*

1520. *Sardonyx.* JUPITER. Bust. xv.

1540. *Sea-shell.* Three Cupids drawing water. xv.

- 1559 *Sardonyx.* An eagle. xv.

- From 1701 to 1703. *Agates.* Vases for perfume. *Ant.*

- Agate.* A « knucklebone ». *Ant.*

- Two large RINGS belonging to Cardinals of the Farnese family. They are silver-gilt.

POMPEIAN CAMEOS**LAST TABLE**

The following selection includes the most interesting of them.

- 27615. *Cornelian*. DIANA seated.
- 27617. *Cornelian*. DIANA with quiver.
- 27153. *Amethyst*. APOLLO and CUPID.
- 27660. Nine emeralds for a necklace.
- 27667. *Cornelian*. Genius and trophy,
- 111783. *Emerald*. Victory driving two horses.
- 113741. *Jasper*. A Faun.
- 113742. *Cornelian*. Diane with bow.
- 114427. *TOPAZ*. Fortune.
- 714762. *Sardonyx*. Dancing girl.
- 114564. *Cornelian*. Diomede seated on an altar.
- 114570. *Cornelian*. Victory and Minerva.
- 114571. *Cornelian*. Jupiter enthroned.
- 114553. *Jasper*. Caius.
- 114575. *Emerald*. Victory.
- 114578. *Onyx*. Victory crowning a warrior.
- 114983. *Amethyst*. Mercury.
- 114586. *Purpurine*. DIANA.
- 114587. *Garnet*. Mercury.
- 115332. *Jasper*. MINERVA and VICTORY.
- 115335. *Emerald*. Venus.
- 115465. *Emerald*. Emperor crowned.

COLLECTION OF COINS (*Medagliere*)

Herodotus ascribes the first coining of money to the Lydians, but they divide the honour with Pheidon, king of Argos, who coined drachmæ with a tortoise upon them. Homer speaks of the «talent,» but does not state whether it bore a stamp, and it is probable that it was long after his day that the Greeks accepted the talent as their unit, and originated their monetary system which was partly decimal and partly duodecimal. The Greek system, which commenced about 770 b. c., spread to Sicily and Southern Italy, and there probably became blended with the purely duodecimal system of the Etruscans.

The important evidence that coins have given us as to the dates of the different eras for art in all periods of history need hardly be mentioned; and besides this we have learnt from them the identity of many statues and the use of many relics antiquity.

This collection comprises the Farnese, Poli, Ardit, Genova and De Tuzii collections, as well as coins found in Pompeii and other excavations. It includes also some rare Arabic, Cypic, Indian, and Persian coins, and numbers 80,000 specimens arranged in glazed cases.

On the left.

The *First corner*, contains:

Greek coins of the I, II, III, IV and V Period, and Greek coins of South Italy.

The *Second corner* contains:

Greek coins bearing the name *Roma* and Roman coins of the Republic.

The *Third corner* contains:

Medioeval and modern coins.

Principalities of South Italy.

Kingdom of the two Sicilies,

Foreign Kings and Princes.

Italian Princes.

Savoyard Kings.

The *Fourth corner* contains:

Medals of foreign Kings and Princes

Kings and Princes of Naples.

Left side

A LARGE ROOM

Greek, Roman and Medioeval coins in closed cabinets
not exhibited to the Public.

The busts on the cabinets are portraits of celebrated
numismatists.

THE SANTANGELO COLLECTION

The Santangelo collection was purchased from that family by
the Municipality of Naples in 1865 for eight thousand six hundred
pounds sterling.

The specimens came from Campania and the region of Bruttium

This collection is not yet numbered.

FIRST ROOM

In the centre

Two glass-tables containing medals and Roman coins,
and Roman *assi*.

In the wall-cases

Some cups, jugs and lamps, Idols in terra-cotta and
bronze. Some helmets and a few specimens of Egyptian
figures, fibulæ etc.

Upon the walls are,

A fine mosaic of a cock-fight from *Canosa* and

Another mosaic representing a panther from *Canino*.

SECOND ROOM

In the centre

A case containing Archaic vases and admirable specimens of the Transition and Decadence Period.

In the wall-cases

Vases with black and red figures: *lagenae*, *tazze*, *pateræ*, *skyphos*, *rhytons*, *urns*, *proœfericula*, vases *a campana* (in the shape of a bell) from Puglia and *Basilicata*.

ITALO-GREEK VASES

The collection of vases, has been lately classified having regard to style, painting and date, and includes about four thousand vases found in Greek tombs, where they were originally deposited with the perfume vases, armour and jewellery which the deceased had most prized in his life time; for the Greeks buried with their dead the chattels most associated with their habits, in the belief that they would use them in the other world.

FIRST ROOM

On a column, under a glass-bell,

1206-7-8. THREE BALSAMARIA with figures in relief. The largest one represents the punishment of Marsyas, and other mounted figures and mythical animals. Vases of this kind are extremely rare in Italy. Many such have been found in the Crimea.

SIX MASTERPIECES

Glass-case in the centre

1480. HYDRIA *a tre manichi*. The SACK OF TROY. This is often quoted as the finest vase in the world. The composition consists of nineteen figures, and is thought to be a tradition of the painting of Polygnotus in the Stoa of Athens. In the centre; Priam, seated on the altar of Jove beneath a palm-tree, clasping his wounded head and holding on his knees the bloody corpse of the boy Astyanax, just despatched by Neoptolemus, who stands before the king in a threatening attitude.

At the foot of the altar Polytes, son of Priam, lies dead. On the right behind Pyrrhus, Andromache attacking Menelaus who stoops to spoil the body of Deiphobus whom he has just slain. The weapon in her hand is a pestle. Above the next handle, an Attic legend representing Demophon and Akamas, two Athenian warriors recognising Æthra, seated, among the slaves of Helen. Behind them a female figure weeping, seated on a stone, probably Electra.

The other side of the vase (beginning again from the altar in the centre) shows two female figures, probably Hecuba and Helen tearing their hair by an image of Pallas, to which Cassandra is clinging. Ajax seizing the prophetess by the hair, drags her from the Sanctuary. Beneath, Ajax, Coretus, the suitor of Cassandra dead, and behind him, Æneas bearing Anchises, and leading Ascanius.

This magnificent vase is marked «ΚΑΛΟΣ» beautiful, in two places, and was found in a tomb inside a large earthenware vase. It was valued to the Bourbon Government for one thousand six-hundred pounds sterling. (*Nola*).

1482. VASE with *voluta* handles. Thracians hunting wild boar and stags. A very spirited hunting scene, with many figures on foot and one on horseback. *Reverse*: the triumphal return. (*Ruvo*).

1483. AMPHORA with *voluta* handles. BATTLE OF GREEKS AND AMAZONS. Penthesilea on horseback. An Amazon begging her life from Theseus. The large size of the figures renders this vase unique, and their preservation and painting are excellent. On the neck; Peleus wrestling with Thetis in the presence of Cheiron and the Nereids. (*Ruvo*).

1484. VASE with *voluta* handles. BACCHUS and ARIADNE. This vase represents the preparation for the representation of a Satyric drama. Hercules is among the characters and the figure playing the flageolet bears the inscription ΗΠΟΝΟΜΟΣ. *Reverse*: Bacchus and his bride, bearing the torch of Hymen lead off, other groups dance with grace and vigour. (*Ruvo*).

*1485. URNA with cover. A splendid vase of the fourth Century, representing the priestess Eone officiating before an image of Bacchus which is a block of wood with a head dressed up.

On the reverse: A Bacchanalian dance. (*Nocera*).

1209. HYDRIA *a tre manichi*. (*Vaso bruciato*). Vase of the acrobats, or *dei saltimbanchi*. A perfect gem in the highest style of art, representing ten persons of both sexes being instructed in acrobatic feats. (*See Saltatio Smith's Dict. of Ant.*) (*Nola*).

In the wall-cases

ATTIC TAZZAS and VASES

On the left,

1212. HYDRIA *a tre manichi*. Marsyas ΜΑΡΣΥΑΣ listening to Olympus ΟΛΙΜΠΟΣ who plays the lyre

sourrounded by the muses Thalia ΘΑΛΕΑ, Urania ΟΡΑΝΙΑ, Clio ΚΛ... and the Satyr Thirbas ΤΥΡΒΑ. *Reverse:* The theft of the Palladium by Diomede in the presence of Ulysses and Helen.

1332. THE TITANS SCALING OLYMPUS. Fragment of the base of a cylindrical vase. It is of special interest for its grouping drawing and the graduation of the tints. Inser. ΕΝΚΕΛΑΔΟΣ. (*Ruvo*).

1213. AMPHORA. Dionysus leaning on the shoulder of Vulcan. Before him a Satyr with a vase upon his shoulder make up the composition. Above, the heads, of Bacchus and Hephaïstos. (*Sicily*).

1214. AMPHORA. *Symposium.* Several figures on couches. (*Apulia*).

1210. AMPHORA. Two Centaurs fighting the Lapithæ. *Reverse:* Dionysus and Ariadne in a quadriga.

1077. ΟΕΝΟΧΟË. A small jug representing a lady seated with a mirror in her hand and a slave approaching her with a tray. Inser. ΑΛΚΙΜΑΧΟΣ ΚΑΛΟΣ

In the succeeding right wall-cases

CORINTHIAN, IONIAN and PANATHENAIC VASES

1113 *et seq.* PANATHENAIC VASES. Many of these Amphoræ bear the inscription ΤΟΝ ΑΘΕΝΕΘΕΝ ΑΘΛΟΝ (sic), showing they were given as prizes in the Athenian games. The inscription quoted above is written in the pre-Euclidian alphabet of the early fifth Century b. c. in which there was neither « H » nor « Ω » (*Taranto*).

In the passage which leads to the Campanian vases are:

Some beautiful terra-cotta cups known as « Coppe Aretine » richly adorned with bas-reliefs.



In the wall-cases**CAMPANIAN VASES****SECOND ROOM**

Contain vases (*Indigeni*) of the earliest Italian period (about 600 b. c.) and black vases *Buccheri* without artificial colouring.

These obtained the name of *Bucchero* from their likeness to vases of that name made in Portugal. They are true Etruscan vases.

On a tripod,

2073. AMPHORA with *voluta* handles. Colossal vase with fifty-four figures and twenty-three animals in five bands. In the centre, a youth about to sacrifice a goat, Minerva and Zeus seated, and some warriors. At the top, Athene and another person in a quadriga. On the right Zeus and Ceres. On the left, Mars and Hercules. Below, winged man near an altar, Himeros and three warriors. On the neck of the vase, a battle between Greek and Amazons.

Reverse: Hercules placing a wreath upon an altar, Athene and other warriors. In the middle many persons with Hercules seated on the right. In the upper band, Zeus seated, Ceres with a torch and other personages. On the neck: Battle fought by warriors. (*Capua*).

THIRD ROOM**The wall-cases contain vases from Apulia**

On a tripod,

2072. AMPHORA *a mascheroni*. Colossal vase, important for the terra-cotta bas-relief on its neck and handles. The body of the vase represents Artemis in a chariot

drawn by stags driving over a prostate warrior and a couple in a biga drawn by four horses. Beneath, Jason mastering the Colchian bull in the presence of Medea who gazes at him from a richly decorated balcony. On one side a tree with a snake climbing it; a monster beneath it. (*Ruvo*).

On a tripod,

1204. AMPHORA, *a mascheroni*. THE VASE OF PATROKLOS. The painting represents Achilles sacrificing four young Trojans at the tomb of Patroklos which is shown as a funeral pyre of logs with the armour of Hector on top of them, and the words «ΠΑΤΡΟΚΛΟΥ ΤΑΦΟΣ». Beneath, Agamemnon is pouring a libation, and Thetis followed by a slave, who is fanning her, approaches. Below; the body of Hector tied to the chariot, and Iphise followed by a maid-servant, giving drink to the horses. On the neck of the vase Oedipus consulting the Sphinx in the presence of a Fury. (1851, *Canosa*).

FOURTH ROOM

The wall-cases contain vases from Apulia

On a tripod,

1478. AMPHORA. VASE OF THE AMAZONS. The largest vase in the collection, much damaged. It has thirty-five horses and sixty-nine human figures in three bands. The principal subject is Penthesilea and her Amazons fighting the Greeks in the presence of the Gods. Round the neck, Selene (the Moon), Eos (Dawn) and Helios (Sun); the race between Pelops and Hippodamia defeating Enomaus and Myrtilus. Reverse : a doubtful scene, perhaps connected with the story of Demeter and Persephone. (*Ruvo*).

On a column,

1759. AMPHORA, *a mascheroni*. Perseus after behea-

ding Medusa from whose severed neck Pegasus is rising, flying away pursued by the two remaining Gorgons.

Reverse: Dædalus fixing the second wing to Icarus. On the right, Athene, the protecting Goddess of Art, and behind Dædalus, seated women, probably symbolising Crete: and lastly Victory seated on a column. Below; Proteus attacked by two warriors. (*Basilicata*).

FIFTH ROOM

(*In the wall-cases). Vases from Lucania-Anzi and Poestum*

On a tripod,

1477. AMPHORA. A colossal vase with twenty-two figures, nearly all named. In the centre, Pluto and Proserpine seated on a shrine; on the right of the shrine is Myrtilus and Pelops and Hippodamia. In the upper part the three Infernal judges, Triptolemus, Æacus and Rhadamanthus are represented. On the left of the shrine, Megara and the Heraclidae; then, Orpheus and two Furies. Under the ædicula the river Lethe and Hercules holding Cerberus. Over the Lethe, Demeter, or Parthenope on a hippocampus taking her annual flight to earth. On the right, the Danaides with their empty pitchers. On the left, Mercury, and Sisyphus who is rolling his stone up the hill.

Reverse: Apollo seated with lyre between several personages, and on the neck, Eos, Phosphorus and Heliros. (*Ruvo*).

SIXTH ROOM

*(In the wall-cases) Vases from Lucania, Poestum
and S. Agata dei Goti*

On a tripod,

1758. AMPHORA *a mascheroni*. The vase of Darius. An allegory of the Persian war. A colossal vase painted with sixty figures of exquisite execution. It is one of the very few historical vases in the collection, and represents Darius, ΔΑΡΕΙΟΣ, in the centre seated upon his throne, holding the golden sceptre of the Persian monarchy, and meditating his disastrous expedition against Greece. Behind him stands the sentry, whose duty it was to repeat to him daily, « *Remember o King to punish the Athenians* » and two Councillors in attitude of earnest attention. Before him, his Prime Minister, ΗΕΡΣΑΙ representing the Persian nation; holding up two fingers as if to assure the king that the success of the enterprise depended upon two things; the good-will of the provinces, and the contribution of money. Behind the Prime Minister three figures, one in Persian dress, the other two (one of whom has white hair) in Greek costume. These latter have been explained as Damaratus, Darius Greek physician, and Hippias the banished tyrant of Athens. In the lower picture the treasurer, with a dissatisfied countenance, is seated at a table upon which are the letters ΜΨΗΔΗΟ < T, which comprise all the numerical symbols in use from μ which stood for a hundred thousand to < which was equivalent to half an obol, while the inscription on the tabulae in the treasurer's hand reads clearly ΤΑΛΑΝΤΑ: H, standing for a hundred talents. One province is paying, others are begging for more time, while one behind the treasurer brings a contribution of gold plate.

The upper picture represents Athena with *Aegis* and shield patting Greece ΕΛΛΑΣ on the back as she introduces her to Zeus, who, with Hera and Artemis make up the picture on the left. Behind Athena, Apata ΑΠΑ... (the goddess of craft), with lighted torches, and before an image of Artemis) ΑΣΙΑ, a personification of the Asiatic provinces of Greece, holding a sceptre.

The neck of the vase represents the battle. This has been often mistaken for a battle of Amazons, but it represents the Greeks, fighting the same Persian provinces as are seen at the bottom of the principal picture. *Reverse*: Bellerophon on Pegasus and crowned by Victory aided by Amazons slaying the Chimæra in the presence of Poseidon, Apollo and others. (*Canosa*).

2219. AMPHORA with mask of Medusa in relief on the handles. Two youths in a shrine holding a wreath and a patera in their hands. At the sides of the shrine four women. *Reverse*: *Aedicula*.

SEVENTH ROOM

*In the wall-cases). Vases from Cuma and Campania
On a tripod.*

1205. AMPHORA *a mascheroni*. THE VASE OF ARCHEMORUS. In a shrine on the body of the vase his mother ΕΥΡΙΔΙΚΗ Eurydice, his nurse ΕΥΨΙΡΥΛΗ Epsypile, and ΑΜΦΙΑΡΑΟΣ, Amphiarus, who, with Hippomedon, Kapaneus, Parthenopæus, Polynices, Tydeus and Adrastus, compose the celebrated expedition of seven against Thebes. All seven heroes were probably represented on this vase, but only ΚΑΙΑΝΕΥΣ and ΠΑΡΘΕΝΟΠΑΙΟΣ remain, the other named figures being ΑΙΟΝΥΣΟΣ, ΕΥΝΕΩΣ, ΖΕΥΣ and NEMEA. Beneath; ΑΡΧΕΜΟΡΟΣ dead upon a couch, being crowned by one woman, while another holds an umbrella over him to prevent the sun

from being polluted by the sight of a corpse; and ΗΑΙΔΑΓΩΓΟΣ bearing the lyre which Archemorus had used in his life-time and will be buried with him, approaches. On the right, two slaves bearing vases and bathing implements to be placed in the tomb.

On the neck: Pelops and Hippodamia in a chariot followed by Cenomatus and Mytilus.

Reverse: Hercules in the garden of the Hesperides.
(1834, Ruvo).

Glass-case in the centre,

Bronze vases—Silver fibulae—Silver cinerary urns—Terra-cotta vases from the excavations of Cumæ.

In a small adjoining room

Two MODELS OF GREEK TOMBS. These are models of Greek tombs, found the one at *Pæstum*, the other at *S. Agata dei Goti*. The skeletons are of terra-cotta. One of the deceased is buried in his armour and a duel with dart and javelin is painted on the wall of the tomb inside. Observe the money, or «*Obolus Acherontis*» in the mouth for the passage of the Styx.

For a fourther account of the collection, the reader is referred to «*De Jorio, Galleria dei vasi, 1825*». The only authoritative catalogue is in German by Professor Heydemann «*Die Vasensammlungen von Neapel, Berlin, 1872*».

THE CUMÆAN COLLECTION

(Presented to the Museum by Principe Carignano in 1861)

FIRST ROOM**In the centre**

Assyrian vases, which belong to the remotest epoch.
The monotonous drawing indicates an early form of art.

In two table-cases

Etruscan idols in bronze—Mirrors—Handles for vases—Bronze belt—Lachrymatoria and unguentaria in coloured glass.

Glass-case

Black vases without figures, of the earliest period, and vases with black figures on a red ground, commonly, but erroneously, called Etruscan.

SECOND ROOM

Two small flat glass-cases containing a few silver trinkets, fibulae, armillae, unguentaria and beautiful small amphoræ in coloured glass.

Wall-cases

Bronze strigils—Unguentaria—Præfericula.

THIRD ROOM**In the window**

75885. DRESSING-CASE with cover, ornamented with bas-relief in ivory, with lock and a small key. It contains a round metal mirror, an ivory *pomatum* pot, a bone comb, a ring, a pair of gold earrings, and some bobbins. The wood-work has been restored after the remains of the old wood.

In the centre

*86496. A SUPERB ITALO-GREEK BALSAMARIUM of the Grand Epoch, representing a battle between Greeks and Trojans, with names in Greek.

Wall-cases

Panathenaic Vases—Amphorae with black figures on red ground. They were given as prizes in the Athenian games.

On the top of wall-cases

Bronze vases from Cumæ.

FOURTH ROOM**In the centre**

WAX MASK with glass eyes, found in 1853 with four headless skeletons in a tomb at Cumæ. Supposed to be bodies of Christians decapitated in the persecution

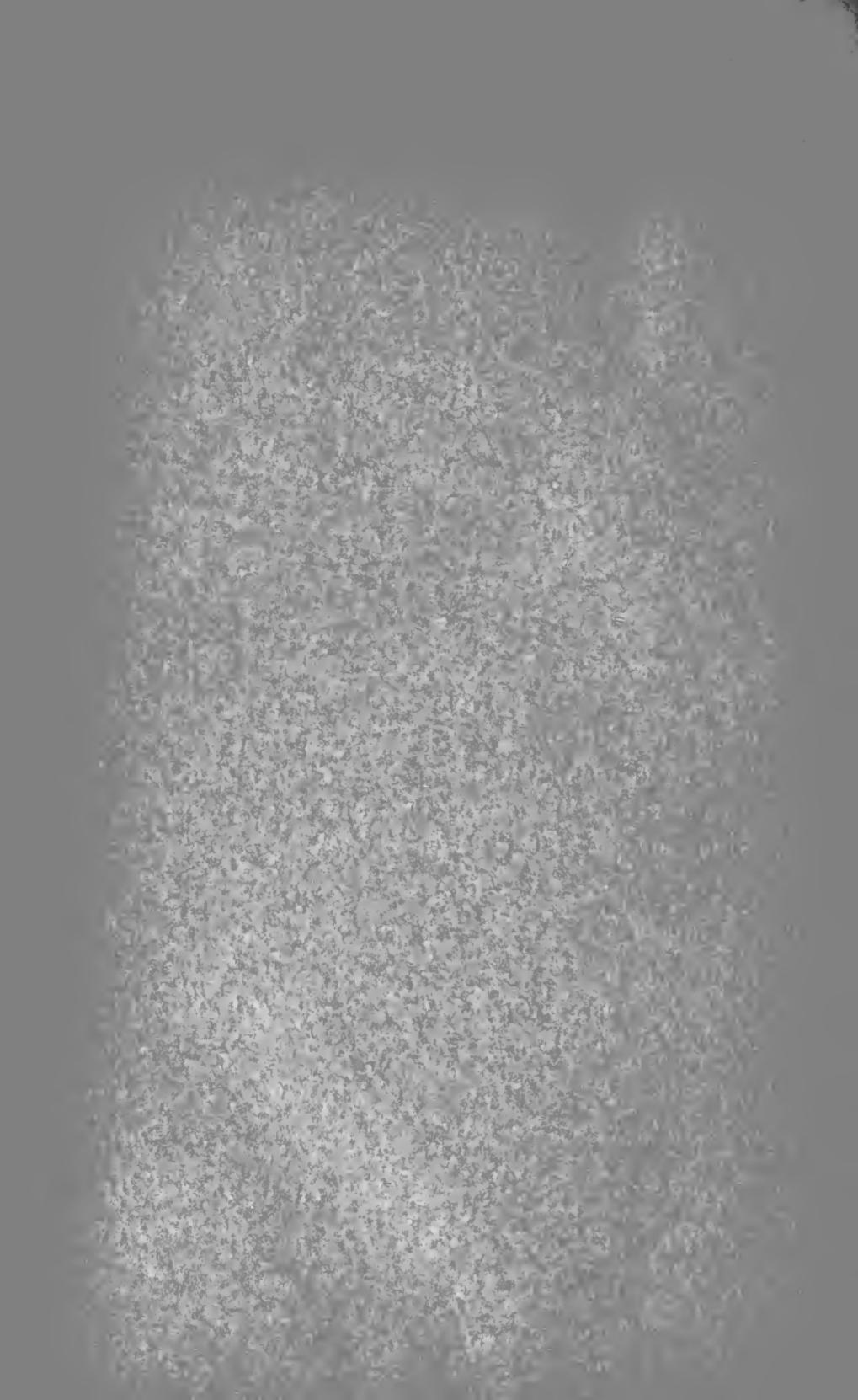
The face is that of a man, and a slight distortion of the nose and lips proves that the mould was taken from the face during life. (King.)

Wall-cases

Terra-cotta vases of better period and vases with black figures.

Marble bust of *Principe di Carignano* by the celebrated sculptor Angelini.

N. B. *We are as yet unable to give any account of the Picture Gallery, but as soon as the re-arrangement of it is completed, it will be added to the book.*



APPENDIX

HISTORICAL AND DESCRIPTIVE SKETCH

OF

POMPEII AND HERCULANEUM.

POMPEII

Pompeii was built at the foot of Vesuvius, about fourteen miles from Naples. It spread, in elliptical form, over a space of nearly two miles in circuit dominating a vast plain, extending to the port of Stabia at the mouth of the river Sarno.

The city had eight gates, known as the Herculanean, the Vesuvian, the Capuan, the Nolan, the Sarnean, the Noceran, the Stabian and the Sea gate. Those of Herculaneum and of Nola, the first of which had three openings, were closed by a portcullis, and were the main gates of the city. The latter is also known as the gate of Isis.

Two Roman roads traversed the city—the *Popidian* which led to Nola, and the *Domitian*, which passed by Herculaneum and Oplonte (now *Torre Annunziata*) in one direction, and in the other continued to Nocera and Salerno;

The fortifications of Pompeii were double, with a

terrace above; sustained by walls fourteen feet thick, and twenty-five high—the buttresses being eight feet higher.

The streets are among the finest works left us by the Romans. They were laid in three strata, of which the upper was formed of flat, irregular blocks of lava. The foot pavements were raised ten inches above the level of the street. Nearly every street had its fountain, and water was supplied to the public buildings by lead pipes. The houses were decorated with frescoes and mosaics, which gave the city a noble aspect; and the Pompeians made a great point of this, because their lives were passed to a great extent out of doors.

The houses were usually built upon one plan, and had two stories, although in rare instances (as in the House of Diomede) a third was added. Every house had its men's apartment, with a central court—generally open; while for the women a separate suite was provided, opening into the garden and colonnade. The second story contained store-closets and wardrobes. The exterior of these houses had nothing monumental about it, and the smallness of the rooms was compensated for by their number. As a separate room was assigned for every domestic purpose, had they been large, a house would have spread out to the proportions of a village.

The *public* portion of the houses was composed of the vestibule or *atrium*, including the *carædium* or court, the *tablinum* or muniment-room, with an ante-room at each side; and a little shrine for the *lares* (*lararium*) or house-hold gods. Between the peristyle and reception room was a passage leading to the women's apartments. The *private* portion of the house contained the women's sleeping-rooms (*cubicula*). Other

bedrooms with alcoves served for the master of the house, and for the freedmen. There were also a dining-room, study, picture gallery and hall with *triclinium* for the winter repast, and beyond these, the kitchen and offices. In the remoter portion of the building was the bath, and in a second garden, surrounded by colonnades, the summer dining-room, and the rooms for music and dancing. The various apartments were in charge of slaves, who occupied adjacent rooms.

The excavations show that there were few stables and coach-houses, which may have been provided in the suburbs. In like manner, fire-places were wanting and only five chimneys have been found.

The houses were not indicated by numbers, but by the name of the occupier. The Pompeians were also in the habit of painting upon the walls of their houses and shops the names of the magistrates whose protection they desidered, with the words "ROGAT UT FAVEAT," (*Favour is besought*).

The favourable situation of the city and the activity and industry of its twenty-five thousand inhabitants, together with its secure harbour, soon rendered Pompeii the centre of a rich and flourishing commerce, whence it would seem to have merited its Greek name, *Pompeia*, which answers to "*emporium*." Pompeii was the centre of trade with Nola, Nocera, and Ateila. Its inhabitants dealt in wine, grain, flour, oil, fruit, and vegetables. The business transacted in any particular house was indicated by pictures on the walls—as, for instance, an ox at a butcher's, a serpent at a druggist's, or a Bacchus with bunches of grapes at a vintner's.

The Pompeians held the fine arts in high esteem, and extended hospitality to the renowned artists of Greece. The masterpieces of bronze and marble, and the thou-

sand little treasures of artistic workmanship which the excavations are constantly bringing to light, all go to show that the arts then held a position such as they can scarcely now boast.

Pompeii had already reached a considerable age, its busy streets were crowded with a population instinct with the varied life of a high civilization, when the neighbouring volcano buried it beneath alternating layers of ashes, pumice-stone, and scoriæ, to the depth of about nineteen feet.

The city dates back to Oscan times, and was successively occupied by Etrurians, Pelasgians, and Samnites, until finally it became Roman. It formed one of the Etruscan cities of which Capua was the metropolis. When Hannibal came, it submitted to him; but it had no individual importance in history until in the civil war, b. c. 91, Sylla, after having sacked Stabia, met with valorous resistance from Pompeii, and was obliged to concede various privileges to her; after which she became a military colony. During the reign of Augustus the city was declared a Roman municipality, and a colony was sent thither, which built a suburb called *Pagus Augustus Felix*, under the patronage of Marcus Arrius Diomede, whose villa and tombs were situated in it: later, in the reign of Nero it became a Roman colony, and continued so for twenty-four years, until the terrible earthquake of A. D. 63 overthrew it, together with Herculaneum and many other neighbouring cities. That earthquake had already destroyed the Basilica and the *Forum*, when the eruption of A. D. 79—the first on record—buried in ashes, cinders, and liquid mud, Pompeii Stabia (*Castellammare*), Oplonte, Resina and Herculaneum.

The eruption lasted one day; the darkness three.

Dion Cassius describes the agony of the wretches who perished in the torrent of burning scoriae and the rain of volcanic matter. The elder Pliny, then in command of the Roman fleet at Misenum, hurried to aid his marines and at the same time to study the spectacle that Vesuvius afforded. He took up his quarters at Stabia, with his friend Pomponianus, refreshed himself with a bath supped quietly, and retired to sleep. In the meantime, the court from which his chamber opened filled with ashes; the houses were shaken with such violence by the earthquakes that it seemed as though they were torn from their foundations and thrust back again. The sea was tempestuous, people were roused from sleep, and fled to the open country. Pliny went down to the beach to contemplate the spectacle, and was involved in a whirlwind of fire and sulphur which suffocated him.

Pliny the younger, who had remained at Misenum, has left two letters about the horrible catastrophe, written to Tacitus, who had asked him for particulars to be inserted in his Annals. The following extract describes his flight with his mother:—“ It was seven « o'clock in the morning, and yet the light was faint « like twilight. The buildings were so shaken that there « was safety nowhere. We resolved to abandon the city « The terrified people followed us in a great mass, « crowding, pushing, and panic-stricken. Arrived without « the city, we paused; here were new phenomena and « fresh alarms: our vehicles were so shaken, although we « were in the open country, that it was not possible to « keep them steady, even though blocked with great « stones. The sea seemed to be turned back upon itself « and to retreat. The shore lay dry, and was covered « with fish stranded upon the sand. Over against us, a « black and awful cloud, crinkled with darting wavy

“ fire, opened and showod great flames like thunderbolts.
“ In an instant this cloud fell to earth, covering the sea,
“ hiding the island of Capri, and cutting off from our
“ sight the promontory of Misenum. My mother entreated
“ me to save myself, saying that it was easy at my age
“ to do so, while for her, old and stout as she was, it
“ was impossible. I refused to flee alone, and seizing her
“ hands forced her to accompany me, as the ashes were
“ already falling upon us. Turning my head, I perceivd
“ a dense smoke, following us and spreading like a tor-
“ rent. While we could still see, I advised my mother
“ to leave the main road, lest the crowd should crush us
“ in the darkness. We had hardly left it when total
“ obscurity supervened, pierced by the agonised shrieks
“ of men, women, and children. One bewailed his own
“ fate, another his neighbour’s, while another prayed for
“ death, though fearing it. Many besought aid of the
“ gods; others believed this to be last and eternal night,
“ when the world was to disappear into its grave ..
(Pliny, Jun., Lib. vi., Epist. XX.)

Titus came to the relief of the cities and displayed great energy. He appointed consuls to relieve the country districts and assigned unclaimed property to the rebuilding of the town; he granted exemption from taxation, and personally assisted the destitute. A village, bearing the same name, was built near the site of Pompeii, and was in its turn destroyed by the volcano in 471 A. D., and it seems likely that the inhabitants of this village pillaged the old town as far as they were able. Be this as it may, the destruction saved from the vandalism of the earlier Christian centuries an immense number of works of art, and other articles which have served to initiate us into the secrets of

the life of the Ancients, and to explain many allusions of Classic writers.

Such was the fate of Pompeii, which remained buried thus for seventeen centuries. Nations have passed away; but its monuments remain to testify to the advanced civilization of ancient Rome.

The excavations were begun in 1748. By mere chance some peasants found some specimens in a vineyard near the Sarno. Then Charles III, king of Naples, caused these discoveries to be followed up. Lather, when the excavation had been carried on about a mile, some inscriptions were found in the Street of the Tombs in which mention was made of Pompeii.

HERCULANEUM

This city derives its name from the worship of Hercules. The date of its foundation is unknown. It was inhabited by the Oscans, occupied by the Tyrrhenians, and included among the twelve cities of which Capua stood at the head. In 567 b. c. the Roman Consul Carvilius took it by assault, after being twice repulsed. In the year 80 b. c., the inhabitants of Herculaneum, having taken up arms against Rome, with the confederate peoples of Italy, were again conquered by the Romans, who however accorded them the right of citizenship and municipal institutions.

Just as the city was beginning to recover from the wars, its walls were thrown down by violent earthquakes; and on November 23, a. d. 79, this place, so famous for its commerce, its riches, and its monuments—so great a favourite with the Romans for the fertility of its soil and its enchanting scenery—disappeared almost in an instant.

The theory that Herculaneum was destroyed by *molten lava* has been refuted over and over again by those best qualified to judge of these matters; thought it is still industriously asserted by the guides, and by many writers who might be expected to exercise greater care in their statements. Had molten lava poured into the town, it must have flowed in at a such a temperature as would inevitably have calcined marble, fused silver, and utterly consumed such inflammable vegetable matter as papyrus.

The fact is beyond doubt that the town was filled up with a fine hot ash in the condition of impalpable powder similar to the ash which was blown into every crevice of the houses at Naples in the eruption of 1906, but of

course in far greater quantities and at an incomparably higher temperature. The heat of this substance was sufficient to char all the woodwork and reduce the papyri to tinder, but it was not sufficiently hot to damage either stone, marble, or metal.

Immediately after the eruption, torrents of rain poured in upon this mass of ashes, forming it into a cement, which hardened into the consistency of stone, and safely preserved the art treasures that were imbedded in it.

There is no evidence that any lava at all flowed from the mountain in the eruption of A.D. 78, and the records of Vesuvius show that the first fluid lava which flowed down its sides into the sea in historic times was in A. D. 1036. Till then, the eruptions had produced ashes pumice-stone, and various kinds of scoriæ, but no fluid lava: but since that time, red-hot lava, like a stream of molten iron, has flowed over the site of Herculaneum, no less than eleven times.

The pressure of this enormous mass still further solidified the cement beneath it, and not only added to the difficulties of excavation, but caused the ignorant to jump to the conclusion that what is in reality *tufa* of surprising hardness was once molten lava, which to have come there at all must have flowed at such a temperature as to have utterly destroyed everything that came in its way.

Herculaneum remained buried and forgotten for many centuries, and then a fortunate chance led to its discovery. The prince of Elboeuf, in building a country-house near the Alcanteine monastery in Portici in 1720 noticed some pieces of rare marble which the peasants of Resina had taken out of a well. He immediately caused excavations to be made, and found many statues and columns of temples. In the course of five years he

recovered relics of all sorts, which he sent to Prince Eugenio of Savoy and to Louis XIV, king of France.

In 1738, Charles III of Naples forbade excavations, sending all articles which were discovered to the Museum at Portici. These articles were subsequently transferred to Naples, and became the foundation of the Bourbon Museum. It is to this king that is due the discovery of the thaetra, the Basilica, several temples, the papyri, and many of the most precious treasures of art in bronze and marble that now enrich the Neapolitan Museum.

The excavations were interrupted for many years, but they were resumed in 1828 by order of Francesco I., and they have since been continued as means and opportunity have permitted.

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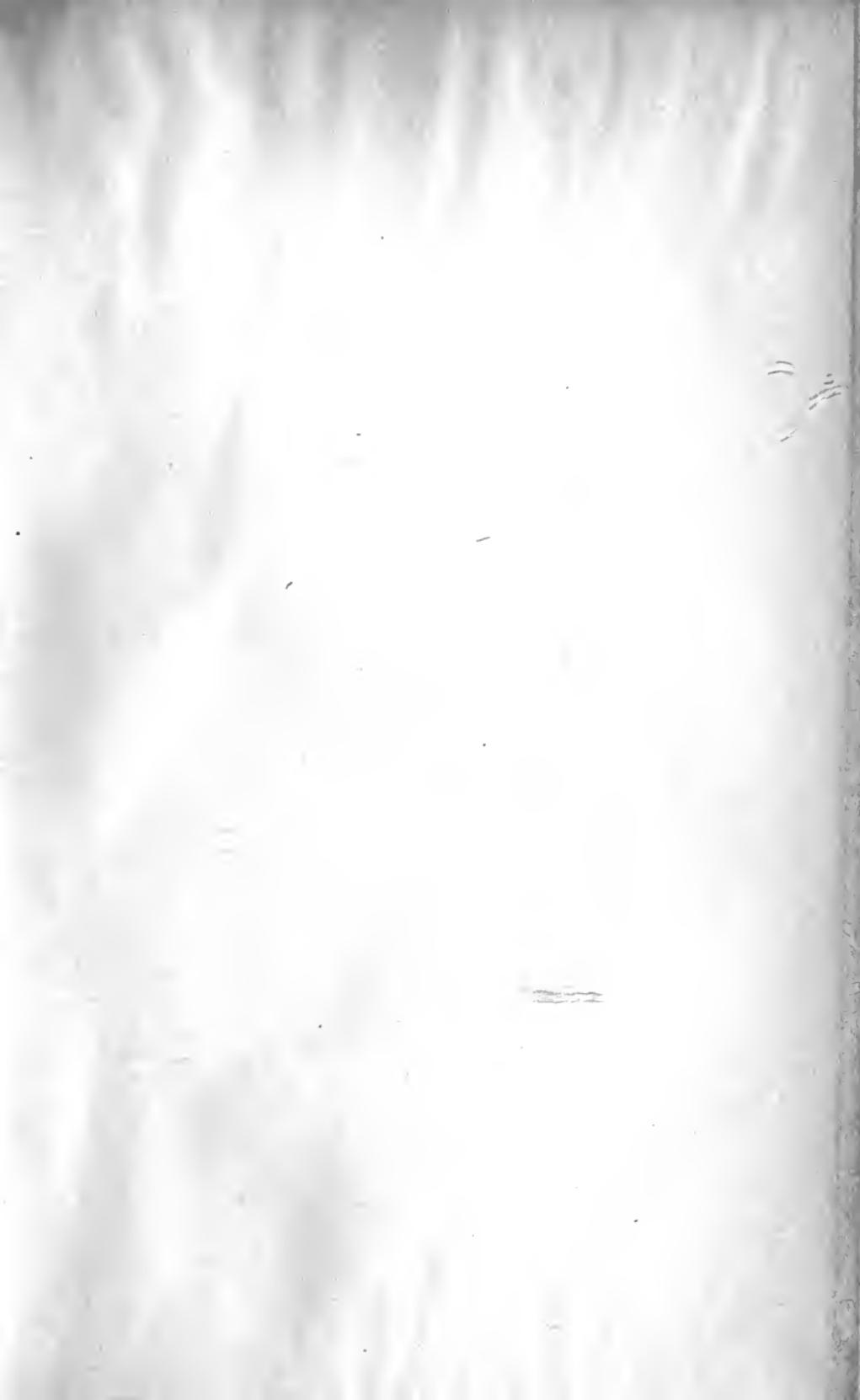
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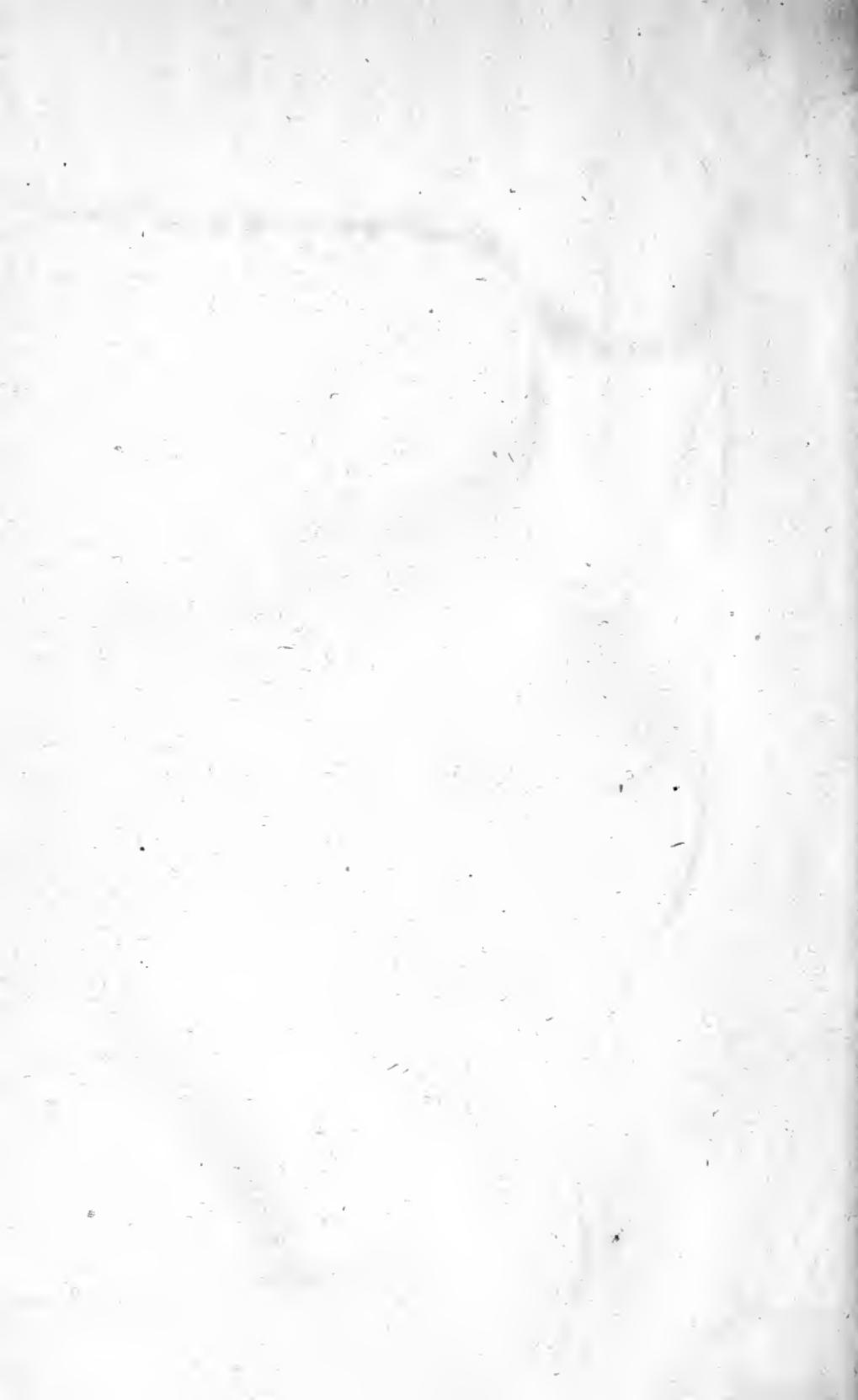
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